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THE



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[Photo Bacon]

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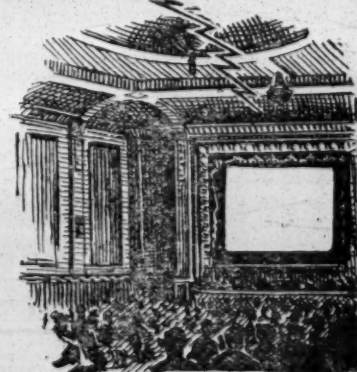
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Aug. 28, Sept. 18, Oct. 2, 30, Dec. 18.
NEW THEATRE ROYAL, INVERNESS.
A model theatre. The only dramatic
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Oct. 23, 30, Nov. 6, Dec. 4, 11, 18, Jan. 22.
Feb. 5, on.
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Apply, S. C. DORRILL.

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The Premier Theatre of Lancashire.
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Vacant Dec. 11 (9), Musical.
Now booking Spring.
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WANTED Known.
The Walsall Theatres Co., Ltd., are pre-
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sponsible management for a Dramatic
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Chas. G. Price.

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November.
December 4, 18, 25, onward.

Also Pantomime for Christmas.
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for one or two weeks at Christmas.
Must be first-class or useless.
Always good business.
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Only two vacant dates till April.

Nov. 27.
Dec. 4.

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WANTED, good Comedy August 28,
29, 30. J. J. HUMPHREYS,
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Nov. 13.
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Seating capacity, 200.
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rose, Malmesbury-park, Southampton.

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GRIMSBY.
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Feb. 26, March 12, 19, 26.
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Luton, August 28.
Bedford, Sept. 4.
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Nov. 6, 20, Dec. 4, 11.
GAIETY THEATRE, HASTINGS.
Nov. 13, 20, Dec. 18.
PLEASURE GARDENS, FOLKESTONE.
Oct. 30, Nov. 13, on.
PALACE THEATRE, RAMSGATE.
Oct. 30, on, with exceptions.
THEATRE ROYAL, WORTHING.
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tions.
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tions.
HUGH ROBERTSON, Theatre Royal,
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TORQUAY.

WANTED.
First-class Attractions.
First-class Attractions.

Sept. 11.
Sept. 11.
Oct. 23 and 30.
Oct. 23 and 30.

Business great.
Business great.

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nightly). Sept. 4.
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nightly, for Aug. 28, Sept. 25, Oct. 15, 30.
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Bedford, Sept. 4.
Unexpectedly vacant.
Wire, FALCON, T.R., Inverness.

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Displayed Wanted Section.

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Frank Forbes-Robertson,
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including
"THE CALL OF THE ROAD."
Spring and autumn, 1933.
Nelson King.
C/o A.T.M., 178, Shaftesbury-avenue, W.C.2

"THE SIGN OF THE CROSS."
"THE SIGN OF THE CROSS."
"THE SIGN OF THE CROSS."

WANTED.
Sept. 11.
Sept. 11.
Sept. 11.

Only Vacancy this year.

WILLIAM MACLAREN.
This, Her Majesty's Theatre, Walsall.
Next, Shakespeare T., Liverpool.

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Wire for Monday next.

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Vacant Oct. 2 (precede Scunthorpe).
Oct. 23 (follow Alex., Birmingham).

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the Play of the Year.
"A BILL OF DIVORCEMENT."
Sept. 4 and 25.
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Theatre Royal, Exeter.

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Quality Street, vacant Oct. 2.
Bernard Shaw Repertory, vacant Oct. 16.
The only vacant dates this year.
Now Booking 1933.
CHARLES MACDONA,
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THE LEONARD LAURENCE COMPANY.
Presenting High-class Repertoire.
WANTED, August 28 and Sept. 11.
August 28 and Sept. 11.
August 28 and Sept. 11.

Wire for Monday next.
Wire for Monday next.

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WANTED, Theatres, once or twice
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"MAID OF THE SOUTH."
"MAID OF THE SOUTH."
WANTED, Aug. 28.

Oct. 2 and 15.

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Musical Comedy Productions, 8th year of
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visit).
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Castle, 2nd visit in 9 months). Nov. 27,
Dec. 4 (follow Obeltham, 3rd visit in
15 months).

Once or twice nightly. Theatres or Halls.
Refer anywhere.
"CINDERELLA," "ALADDIN."
WANTED, T.R., Edinburgh (2nd visit in 10 months).
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T.R., Scarborough (2nd visit in 10 months).

WANTED, Known, Soprano wishes to
meet (either sex), for busking; equal terms.
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"LORD RICHARD IN THE PANTRY."
By Sydney Blow and Douglas Hoare.
From the Criterion Theatre, London,
where it ran for nearly 600 performances.

WANTED.
The following dates are vacant in
the various companies:-
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JACK GOODSON'S No. 1 Company, in
"HULLO! America 1932."

27 Artists, 7 Scenes.

Vacancies through rearrangement of tours
to oblige proprietors and ourselves:
Sept. 11 (9), Oct. 2, 9, 30,
Nov. 13, 20, 27, Dec. 4, 11, 18.

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Monday next, Aug. 28,
Tuesday next, Aug. 29,
Wednesday next, Aug. 30,
Thursday next, Sept. 1,
Friday next, Sept. 2,
Saturday next, Sept. 3,
Sunday next, Sept. 4,
Monday next, Sept. 5,
Tuesday next, Sept. 6,
Wednesday next, Sept. 7,
Thursday next, Sept. 8,
Friday next, Sept. 9,
Saturday next, Sept. 10,
Sunday next, Sept. 11,
Monday next, Sept. 12,
Tuesday next, Sept. 13,
Wednesday next, Sept. 14,
Thursday next, Sept. 15,
Friday next, Sept. 16,
Saturday next, Sept. 17,
Sunday next, Sept. 18,
Monday next, Sept. 19,
Tuesday next, Sept. 20,
Wednesday next, Sept. 21,
Thursday next, Sept. 22,
Friday next, Sept. 23,
Saturday next, Sept. 24,
Sunday next, Sept. 25,
Monday next, Sept. 26,
Tuesday next, Sept. 27,
Wednesday next, Sept. 28,
Thursday next, Sept. 29,
Friday next, Sept. 30,
Saturday next, Oct. 1,
Sunday next, Oct. 2,
Monday next, Oct. 3,
Tuesday next, Oct. 4,
Wednesday next, Oct. 5,
Thursday next, Oct. 6,
Friday next, Oct. 7,
Saturday next, Oct. 8,
Sunday next, Oct. 9,
Monday next, Oct. 10,
Tuesday next, Oct. 11,
Wednesday next, Oct. 12,
Thursday next, Oct. 13,
Friday next, Oct. 14,
Saturday next, Oct. 15,
Sunday next, Oct. 16,
Monday next, Oct. 17,
Tuesday next, Oct. 18,
Wednesday next, Oct. 19,
Thursday next, Oct. 20,
Friday next, Oct. 21,
Saturday next, Oct. 22,
Sunday next, Oct. 23,
Monday next, Oct. 24,
Tuesday next, Oct. 25,
Wednesday next, Oct. 26,
Thursday next, Oct. 27,
Friday next, Oct. 28,
Saturday next, Oct. 29,
Sunday next, Oct. 30,
Monday next, Nov. 1,
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WESTBOURNE PARK STUDIOS AND AGENCY.

Woodfield-rd., Paddington, W. (3 minutes from Westbourne Park Station). Phone: Hampstead 5902.

Lessee and Manager, Wilfred E. Boycott (late of Vert's Agency, Cork-street).

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Several pupils have secured engagements during the present month.

Join now in time to secure winter engagements. Deputies and Orchestras provided.

All communications to W. E. BOYCOTT.

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Opening date, Sept. 4.

WANTED Known, the following Posts have not yet been filled, and applications are invited.

FIRST ORCHESTRA.

Solo Cellist, Clarinet, Cornet, and Second

RELIEF ORCHESTRA.

Double Bass and Drums.

Apply, HORACE SHEPHERD.

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WANTED, all instruments for Dinners, Dances, etc., residing W. London.

Send parties, for evening engagements. Write, Box 70, "The Era."

WANTED, for first-class Dance Orchestra (Semi-Pro), good Banjoist, Saxophone, or Violinist (male); must be young, refined, with thorough knowledge of dance work; good terms to suitable applicants; audition Thursday, September 7 and 8 o'clock. Apply, SHARDLOW, Ben Greig Academy, Bedford-st., Strand.

PICCADILLY PICTURE THEATRE, MANCHESTER.

WANTED, first-class Violinist-Leader, Soloist, two Repetiteurs, Flute, and D. Bass. Must be first-class, otherwise useless. Apply JOSEPH MUSCANTO, Musical Director.

A MUSICAL CAREER ABROAD.

WANTED Known, a few vacancies exist in the Military Bands, also Orchestras, in a famous Highland Band, at present stationed in India, for enthusiastic lads over 14 and under 16 years of age, also youths over 18 years of age who are anxious to improve their musical abilities as performers in the Flute, Clarinet, Cornet, Violin, Cello, or Piano. Engagements all the year round for capable players, particularly strings. Particulars can be obtained from the Bandmaster, who is on leave, address, RANDMASTER, 26, Dewhurst-road, West Kensington Park, London, W.4.

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WANTED Known, vacancies exist for Violin, Oboe, French Horn, Flute, and Cello; must enlist; sergeant's pay after one month's probation; can accept private engagements; stations, Calcutta, Darjeeling, hill station, during the season; must be single; send recommendations to H. DUDLEY, Director of Music, Government House, Darjeeling, India.

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It will always be up-to-date.

It will be with the film.

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WANTED, first-class Leaders, Pianists, Cellists, Contrabassists, to register for Liner Orchestras, October to April season; audition necessary. Apply MESSRS. C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

Also special cruises round world, Mediterranean and West Indies. First-class Pianist, Cellist, or Contrabassist, to combine Cornet or Trombone, Flutes, Clarinets, Saxophone (E-flat alto). Must have flat pitch instruments. Solo Cornets, Trombones, and Drums also required.

WANTED Known, Messrs. B. FELDMAN & CO. desire to thank the profession for the great success of their recent sale of the celebrated Benjamin Ingle of Salon Orchestral Music, and to inform them that, owing to the declining state of the market, they will be enabled to execute all orders at half catalogue prices until further notice.

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WANTED, MR. A. ELKIN to apply for letter at "The Era" Office.

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May be viewed by cards from the Auctioneers, and particulars obtained from A. Lloyd Jones, Esq., 40, The Broadway, Ealing, W.5, Solicitor. Auctioneers, 22, Bloomsbury-square, W.C.1.

BIRTHS, MARRIAGES, & DEATHS.

BIRTH. VICTOR KING—Wife of Victor King (Victor Storey) gave birth to bonny boy on 18th inst. at Stockwell Park-crescent. Both doing well.

MARRIAGE. WANT-ANDREWS—On August 19, W. Phillip Want, F.C.S. of Dixcart, Warfield-road, Forest Hill, S.E., to Madge de Ville, daughter of William A. Andrews, of Warwick-lane, E.C., and Leeds.

DEATH. HARTLEY—You will all be surprised and shocked to hear Frank Hartley (the juggler) died July 30 (just outside of New York). He will never be forgotten by his true pal, Tom Chinko (Chinko and Kaufmann).

IN MEMORIAM. In loving memory of Edith Lewis Cochran, who died at New York, Aug. 23, 1921. Deeply mourned and sadly missed by her husband. On for the touch of his vanished hand, and the sound of a voice that is still.

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All bookings for companies will be taken over by the purchaser.

Particulars and Conditions of Sale may be had of Mr. Frank White, Solicitor, 38, High-road, Ilford, Essex; Messrs. Harris & Gillow, 451A, Oxford-street, and 80-82, Wardour-street, W.1; and Messrs. Reeve & Bayly, 18, Cecil-square, Margate, 1, Northdown-road, Cliftonville, and 7, High-street, Broadstairs.

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"THE BALANCE."

New Play for the Autumn.

The policy of trying out new plays in the provinces before bringing them to London is growing rapidly.

Tom Walls and Leslie Henson, following their successful launching of "Tons of Money," are now preparing to open in Manchester, at the Opera House, on October 9, with "The Balance," which is afterwards to be brought to London.

"The Balance" is a five-act play by Frank Dix, of pantomime fame, and Leon M. Lion, and one which, it is believed, will prove popular.

Mr. Tom Walls is a busy man just now. Not only is he taking an active part in his company with Mr. Henson, but at present he is playing in "Whirled Into Happiness," as well as taking his share in the arrangements for the new play. He was in the "Tons of Money" cast for a time.

And on Friday he goes to Lewes races to ride his own horse. He deserves to win.

PERTH ENTERPRISE.

Renovated Theatre and Ambitious Bookings.

Having undergone a thorough re-decoration, re-seating, and improved lighting, the Perth Theatre reopened on Monday night, the 14th, looking like a new building. The decorative scheme is done in light shades, white and gold, and with the new system of lighting from the roof, the interior presented a bright and attractive appearance.

"Three Wise Fools" provided the opening attraction, and the proprietor, Mr. J. H. Savile, took the opportunity rendered by the reopening to come before the curtain, between the acts, and expound some of his ideas, as a theatre proprietor, to his patrons. He said that the renovations had been carried out with a view to the comfort of theatre patrons. The gallery now had tip-up upholstered seats. He felt that the gallery had been neglected, and he was determined that the gallery at the Perth Theatre should be as comfortable as he could make it. Looking down the past years he trusted that his friends in the upper circle would appreciate the changes that had been made. His friends on the ground floor would see that the pit had also been upholstered, and they would agree with him that they had got a theatre as comfortable as was to be had anywhere. They would notice that there were a few additional rows of tip-up seats in the stalls, the reason for that was that in the present year of grace it had become necessary to increase the holding capacity of the theatre to make it pay. They would only be used as booked stalls when some very big musical attraction came to the house. In the meantime the stalls would be arranged as formerly.

Mr. Savile said his ambition was to give Perth a playhouse worthy of the city, and he asked his patrons to help him to carry on the good work. He was going to get out of the "rut." Next week they were to have the play of the last few years—"A Bill of Divorcement," a play that would make them think. It dealt with the great question, how far immorality in marriage could be excused under existing divorce laws. It was a play that had roused all London.

This would be followed by "Nothing But the Truth," and on September 14 he would submit his first musical comedy—"My Nieces," the only comedy that had lived through the theatrical slump of that year. Immediately following, Sir James Barrie's greatest flight of fancy, "Mary Rose," would be presented, while they were to have the annual visit of the one and only Irish comedian, Chalmers Mackey, and the perennial visit of "A Royal Divorce," followed by a return visit of Mr. Frank Forbes Robertson. Miss Ida Strathmore for one week with "A Butterfly on the Wheel," and one week repeating Arthur Bourchier's success, "Scandal." The laugh of the century, "Tons of Money"; "Quality Street," by Sir James M. Barrie; Bernard Shaw Repertoire Company; that thrill of thrills, "Bulldog Drummond," another great play, "The Sign of the Cross," Matheson Lang's company in "Carnival," at the New Year, Harry McKelvie's annual pantomime, "The Passing Clouds of 1921," by an old pantomime favourite, Lola Charm.

Perth liked musical comedy, and he would submit the George Edwards' Company in a revival of "The Dollar Princess"; Macdonald and Young's production, "The Gipsy Princess," one of the brightest, merriest, and most tuneful musical comedies on the road; "The Chocolate Soldier"; and the welcome return visit of "The Southern Maid." Mr. A. W. Gray's Amateurs will appear as usual, and he could promise them at least one week of grand opera. In this list he gave his absolute bookings to April. Mr. Savile then mentioned other prospective plays which were at present under negotiation, and he could promise them the George Edwards' productions, "Sybil" and "The Lady of the Rose," which were already booked.

Mr. Savile concluded by saying that his ambition was to awaken a love of good plays and good music. Whilst he had the goods he felt sure of the continued support of the public.

"ZOZO."

Transferred to the Strand Theatre.

Messrs. Alex. Aaronson and José G. Levy soon realised that the Little Theatre was not the best home for an extravaganza farce, and so they transferred "Zozo" to the Strand Theatre on Thursday last.

There it was played to a huge and most appreciative audience. The enthusiasm of the pit and gallery was particularly noticeable, and the cheaper seats soon set the key to the whole house, which was speedily rocking with laughter.

"Zozo"

THE QUEEN OF TRAGEDY.

Death of Dame Genevieve Ward.

First a successful operatic singer; then a romantic marriage with a man she left at the church door; then diphtheria and the problem of beginning a new career at the age of thirty-five; then a greater success in her new career than she had in her old. Such, in brief, is the wonderful history of Genevieve Ward, "Queen of Tragedy," which was closed by her death early on Friday morning, at the advanced age of eighty-six.

She took her last call peacefully at her home in Avenue-road, N.W. The only people present were her two maids and her medical attendant. Half an hour before she died she was talking business, and she knew her end was near—she gave instructions that "Good-bye" should be said to several friends she realised she had seen for the last time.

Born in 1838, Dame Ward was a member of a well-known New York family. Her father was a member of the United States Consular Service and a colonel in the U.S. Army. While her father was serving in the Consular Service at Nice, the family decided to make an operatic singer of her, and she was sent to study under Italian and Parisian singing masters. At the age of twenty she made her first appearance on the operatic stage at La Scala, Milan, under the name of Mme. Ginevra Guerrabella.

A Dramatic Wedding. Meanwhile she had met the Count Constantine de Guerbel, with whom she was destined to play as dramatic a part as she ever played on the stage. This man was a rascal and trickster. He was apparently out for a "mock marriage," but the Ward family was too astute for him. One ceremony, an American civil contract before a Consul and witnesses, had been performed, but the Count, who was in debt, did not regard this as binding, and contrived to get himself engaged to the daughter of the Russian Ambassador. Miss Ward saw that such a marriage did not take place, and insisted on having her marriage "made good" at the Greek Church. The Count found no way of wriggling free, and the religious ceremony was performed by the Archbishop of Novitzki at Warsaw. Miss Ward, who wore black at the altar, left her worthless husband at the church door—left him for ever.

She then devoted herself to an operatic career. It was during the summer of 1861 she was heard at the Philharmonic Society's Concerts in London, where she made a striking success. As a member of the Payne and Harrison Company she appeared at Covent Garden Theatre on Nov. 8, 1861, as Maid Marion, in Macfarren's opera of "Robin Hood," and in the following May as Elvira in "I Puritani," singing in Italian opera for the first time in London. The same year she returned to America, and while touring in Cuba was attacked with diphtheria, which caused the complete loss of her singing voice, and brought her operatic career to a premature close.

A New Beginning. This would have broken the heart of many a woman, but, nothing daunted, Miss Ward resolved to carve out a career on the regular stage. She made her first appearance as Lady Macbeth at the Theatre Royal, Manchester, on Oct. 1, 1873. The impression created was highly favourable, and later she played with equally successful results in "King John," "Adrienne Lecouvreur," "Medea," and "Lucrezia Borgia." On the London dramatic stage Miss Ward made her first appearance at the Adelphi on March 20, 1874, as Alexina in "Elizabeth; or, the Exiles of Siberia," next being seen in the dual rôle of Blanche de Valois and Unaria in "The Prayer in the Storm," another successful appearance the same year was at the Crystal Palace, where, under the direction of Charles Wyndham, she played the part of Julia in "The Hunchback," followed by Portia in "The Merchant of Venice," and the Countess Almaviva in "The School for Intrigue."

After this came a series of important engagements at Drury Lane, where she appeared in a revival of "Ivanhoe," and elsewhere, including the Theatre Royal, Dublin, where, in June, 1875, she produced W. G. Wills' "Sapho," appearing in the rôle of the title. On Dec. 14, 1875, Miss Ward created a great impression by her performance of Sophocles' "Antigone" at Drury Lane on Dec. 14, 1875, also playing for the first time in London on Feb. 4, 1876, Lady Macbeth.

After fulfilling other engagements she, in 1877, paid a visit to Paris, where she spent some time studying under Regnier, the famous French actor. In the rôle of Lady Macbeth, she appeared at the Porte-Saint-Martin Theatre, Paris, in a French translation of the tragedy. On returning to England she joined the late Charles Calvert at the Theatre Royal, Manchester, appearing there as Queen Katherine in "King Henry VIII.," also as Lady Macbeth and Beatrice in "Much Ado About Nothing."

Again visiting America she made her first appearance on the dramatic stage in New York at Booth's Theatre on Sept. 2, 1878, when she appeared as Jane Shore in the play of that name.

A World Tour. In 1879 Miss Ward opened her own season at the Lyceum, and here she produced "Forget-Me-Not," in which she played Stephanie with great success. She played that part 2,000 times all over the world, and she revived the piece on several occasions at various London theatres.

When she returned in 1887 from a world tour of four years, visiting India, Australia, New Zealand, Canada, &c., Miss Ward played a succession of parts in London and the provinces. She was one of the first actresses to appear in an Ibsen play, selecting "The Pillars of Society."

In 1891 she paid a visit to South Africa and at Cape Town and other towns appeared in a number of well-known plays, including "Forget-Me-Not," "The Queen's Favourite," "Mammon," and "A Scrap of Paper." After her return she was engaged by Henry Irving for the Lyceum, appearing there in "Becket," "King Arthur," and other notable productions. Miss Ward also appeared with George Alexander and with Sir Frank Benson.

Miss Ward appeared as a member of the Benson Company at several Stratford annual festivals. She was always a regular visitor to these festivals, even when she was not appearing in the plays.

She often appeared in Shakespearean plays at the "Old Vic," and in the autumn of 1920 toured with Sir Frank Benson as Volturna in "Coriolanus."

Honoured. As late as April, 1921, she appeared at the Old Vic as Queen Margaret in "Richard III."

On her eighty-fourth birthday, in 1921, she was created a Dame Commander of the Order of the British Empire, and last June the French Society of Authors presented her with a souvenir book containing the names of most prominent French authors and dramatists, in celebration of her eighty-fifth birthday.

The actress was also a painter and a sculptress of very considerable ability. Examples of her work are cherished possessions of many of her closest friends, and they show an artistic skill and a wonderful technique that lift them above the ordinary.

The Funeral. The funeral of Dame Genevieve Ward took place at Golders Green Crematorium on Monday. Before the cortege set out a private funeral service was held at the actress's house. This service was conducted by the Rev. Father Burnham, of the Brompton Oratory, and after its close Mrs. Kendal, at his request, read the following lines:

Look upward, for the sky is not all cloud,
Look forward, think not of the dismal shroud.
No lane but has a turning and no road
That leads not somewhere to a warm abode.
Take courage. If the day seems rather long,
The cooling dew will fall at evening.
Believe, and doubt is sure to slink away,
Doubt is a cur, and fear is but a fool;
Rely upon yourself, and let your stay
Be the observance of the heavenly rule.
Never say die: and do not be afraid
At eventide the wages will be paid.

The coffin was draped in a purple pall, on which were laid the flags of England and America.

The pall-bearers were Sir Frank Benson, Mr. Henry S. Weller, Mr. L. W. Vedrenne, Mr. Richard Whiting, Mr. John E. Vedrenne, and Mr. Cecil Crofton. The chief mourners, Mr. Henry Bergen, Mrs. Kendal, Mrs. Bram Stoker, Lady Benson, Mrs. Hamilton, Lady Lock, and Mrs. Alec Tweedie.

"I SERVE."
At Southend-on-Sea.

A Play, in Three Acts, by Roland Pertwee, Produced for the First time at the Ambassadors Theatre, Southend-on-Sea, Aug. 21.

Tom Whiteley Sam Livesey
Shirley Terrell Roland Pertwee
Walter Harding Stockwell Hawkins
Arthur Prece Edmund Phelps
Frank Pollock Charles Garth
Elizabeth Raeburn Dorothy Thomas
Mary Cassie King
Kate Harding Edith Evans
Mr. Pertwee has succeeded in weaving a story of domestic ups and downs that differs from many such pieces. He has been fortunate in securing a company of able artists, who enter heart and soul into their work, and interpreted the ideas of the author in a most intelligent and pleasing manner.

The first act opens in the hall of Elizabeth Raeburn's flat—time, the present—where Whiteley, a poor mechanic, is anxious to marry Kate. She, however, unlike Baskin, is not willing, because 16 years previously she had given birth to a child by a gentleman who was ignorant as to his being the father. Kate is passionately fond of the boy, and has devoted her entire life to him, and brought him up as a gentleman in every way, and would marry no one but a man who could assist her in establishing her son's career. She has had the good fortune to win £300 in a football competition, and this money her father has invested in an invention of his own, and tells her that a fortune is behind it, and in a short time she would be able to marry any man in the land. Elizabeth comes on the scene, and is in excellent spirits because she is expecting Terrell, whom she has not seen for four years. He arrives and explains that he has been to India and become a wealthy man, and wants her to marry him, but before he is able to propose she explains that she has become penniless and there has been a complete breakdown in her financial affairs. She then awaits his proposal, and he is on the point of making it when Kate, who had gone out of the hall, re-enters, and Terrell and Kate recognise each other. There is some embarrassment on his part, which Elizabeth puts down to his disappointment at finding she has lost her fortune. Terrell is about to leave the house, when for the first time he learns that he is the father of Kate's child. There is a scene, and Kate says she may have need of him later to assist in the boy's education.

The second act opens in 1924, when Kate, owing to her father's successful invention, has amassed a considerable fortune, and, unknown to Terrell, she has engaged him to superintend a big contract and the works from which her money is derived. Her son, who has joined the Air Force, is expected back from Alexandria in three weeks' time by the Balaic, and Kate as delicately as possible suggests to Terrell that they should marry for the sake of the boy, and as the new Legitimacy Bill had just gone through Parliament, he would then have a name, and Terrell, with as much grace as possible, accepts the situation. Whiteley has been abroad for a couple of years, and upon his return the two men meet. Terrell tells him that he (Terrell) is the father of Kate's child, and there is a scene, and Whiteley leaves to look for work and Kate is nearly broken-hearted at losing her old friend, and finds a soothing companion in Elizabeth.

In the last act Kate is tired of her expensive surroundings and the thought of marrying a man for whom she really has no affection. Whiteley calls to say he has secured a good billet, when Terrell comes in and remonstrates with her for having a fellow like Whiteley hanging about. At this juncture newboys are heard calling out about a shipwreck, and Whiteley, buying a paper, discovers that the Balaic has foundered with all on board. Kate is grieved at the news, but it leaves her at liberty to marry Whiteley and Terrell to marry Elizabeth.

IN THE SUBURBS.

"IF FOUR WALLS TOLD."

At King's Theatre, Hammersmith. Mr. Mulholland was indeed fortunate in being able to secure the transfer to the King's Theatre, Hammersmith, of the entire production and personnel of "If Four Walls Told" from the Savoy Theatre, where the run had to be concluded at the height of its success solely because the lease had come to an end and room had to be made there for another production. "If Four Walls Told" is full of vigour and interest, the characters being real and natural, and is one of the most notable plays of the season.

Mr. Reginald Bach, in his original rôle of David Rysing, is the outstanding figure of the play. The caustic remarks of the bad-tempered, crotchety, and blunt-spoken old man, with his overbearing and dictatorial manner, proved a boundless source of mirth. Among the many humorous interludes the one which absolutely convulsed the audience was that in the last act, when David suddenly discovers that the best teapot, in which he had secreted his little hoard of banknotes, is being used at the funeral tea-party. No wonder the tea wouldn't pour!

Mr. Ambrose Manning, as the genial Toby Crouch, is also extremely amusing, especially his courtship of the youthful Clara Sturgis (Miss Mary Newham-Davies), who is a worthy daughter of the prim and Pharisaical Mrs. Sturgis, cleverly and humorously portrayed by Miss Dorothy Hall. Mr. Hodgson Taylor presented Jan Rysing, the naval pensioner, in bluff and realistic manner, and his wife, Liz Rysing, was taken by Miss Marjorie Harwood in dignified and striking fashion. Miss M. Balvard Hewett, as Mrs. Tibbet, was a perfect and natural character-study. The curtain had to be raised repeatedly after each act in response to continuous applause, and the company received quite an ovation at the close.

"MAN AND SUPERMAN"
At Wimbledon Theatre.

Mr. Mulholland's enterprising idea of a week of Bernard Shaw's principal successes is more than likely to prove a financial, as well as an artistic success. The theatre was filled on Monday night by the admirers of the author when the first play of the series, "Man and Superman," was presented. The many smart and witty lines, the diatribes against social conventionality, the superman's defeat by the wiles of a woman were all keenly appreciated and enjoyed. Mr. Charles Macdonald's company is a brilliant one. Nothing could have been finer than Mr. Terence O'Brien's rendering of Jack Tarnier, while Miss Leah Bateman was captivating and capacious as Ann. Mr. Arthur Claremont was excellent as the family friend and solicitor, Rodrick Ramsden. Miss Dora Macdonald was a pretty and pleasing Violet Robinson, and Mr. Geo. E. Bancroft as the poetic lover, Octavius, was all a lover should be. Mrs. Whitfield, as portrayed by Miss Bessie Rignold, was amusing, and Miss Mabel Trevor did well in the small part of Miss Ramsden. Mr. George S. Wray was a hearty American as Hector Malone, jun., while Mr. Tom Mowbray as his father gave a clever piece of character acting. During the week "Pygmalion," "You Never Can Tell," and "The Doctor's Dilemma" will be given.

THE EVERYMAN THEATRE.
The Doll's House Revived.

The interesting co-operative effort at Hampstead which, keeping the Everyman Theatre open for the summer months, opened on Monday evening with another successful revival. The problem of "The Doll's House" is not so startling as it was when Ibsen's famous play was first written. In fact, it is a little difficult to take the theme very seriously. Anyhow, that seemed the general impression of the audience on Monday. Nevertheless, the play has still a very live appeal for its technical excellence has scarcely been surpassed in modern drama. There is also the interest of the interpretation of the various characters, all of which are so thoroughly worth playing.

Nora is being played by that capable actress, Miss Doris Lloyd, who had a hearty reception at the end of the evening. It was a finely studied and extremely intelligent performance, and although she inclined to over-stress the restless light-heartedness of the character in the earlier scenes, she was magnificent in the interior moments at the end of the play. Mr. Douglas Jefferys repeated his fine performance as Helmer, and Mr. Harold Scott and Mr. Bremner Willis are appearing again to fine advantage as Dr. Rank and Nils Krogstad. Miss Henzie Bachman acted cleverly as Mrs. Linden and the other small parts were played by Miss Clara Harris and Mr. Richard Bird.

"BROKEN MELODY"
At Brixton.

Charles Seymour and J. E. Campling are presenting this week to Brixton audiences the world-famous play, "The Broken Melody," from the Prince of Wales Theatre, W. This pathetic story of a musician's life and the cunning and strategy of an infatuated woman was cleverly portrayed by an excellent company.

The part of Paul Borinski, made famous by the late Auguste Van Bienne, was played by the celebrated Italian actor-musician, Maresco Marisini. He was superb, giving full vent to his magnificent emotional powers during some of the tense scenes in the play. He also played some airs on his cello, which the audience greatly appreciated. An extraordinary scene of enthusiasm was displayed at the conclusion, the house rising as a whole and giving him a great personal ovation.

Ada Baton gave a very realistic study of the vivacious and unscrupulous Duchess de Verrier. Her victim, Mabel Borinski, played by Doris Richmond, was the essence of sweetness, but a little more life would have improved her acting. Fred Emery as Gen. Ivanoff, the co-conspirator with the Duchess, gave a very polished show. The humour was provided by Frank Mellor and Kathleen Haslem, who both excelled in their respective parts. The production was excellently staged, and a word must be said for the excellent selections between the acts.

"THE EDGE OF BEYOND."
At Borough Theatre, Stratford.

That great West-End success, "The Edge of Beyond," is being submitted here this week, and was enthusiastically received on Monday night. Messrs. Sydney

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Murray, Henry Thompson, and Ralph Lane are three most amusing irresponsible; and Miss Kathleen Saintsbury is a charming Joyce. The difficult part of Dr. Lawson is in the capable hands of Mr. Arthur Barclay, and Miss Greta Wood as the demure and tried wife is most effectively done. Indeed, the whole cast is a thoroughly capable one, and the utmost is extracted from the "plot."

"THE SAVAGE AND THE WOMAN."
At Chelsea.

Mr. Andrew Melville's production of this super-Lyceum play drew a capital audience on Monday evening to the Chelsea Palace. Young Buffalo had quite an ovation, and the many exciting incidents in the drama received tumultuous applause. The large company supporting the "star" include such well-known players as Miss Florence Gillwood, Miss Cynthia Gordon, Miss Nellie Lorraine, Messrs. David J. Erlston, Arnold Bell, Jack Haddon, Jimmie Lennie, and Chief Eagle Elk. The almost "human horse," Hector, also proved a potent attraction. The drama is picturesque mounted and dressed, and the stage management A.1. That the play will prove a big draw is certain—even in artistic Chelsea.

"MORE SPLASHES"
At Watford Palace Theatre.

The Ray Brothers are presenting their musical burlesque, "More Splashes," in six scenes, each of which is produced in an original and attractive style, and on Monday evening an enthusiastic audience enjoyed every item. The burlesque is particularly rich in vocalisation, dancing, and comedy. Mr. Harry Arthurs uses his excellent voice with great effect in several numbers. "Keep Your Weather Eye on Me" and "Italian Eyes" were immensely popular. Miss Dora St. Clair, a vivacious and fascinating artist, is favoured with a number of tuneful items, which she renders with success. Mr. Arthurs and Miss St. Clair sing several duets, the best being "Tazza d'Oro."

The dancing of De Vere and Welbo create quite a sensation, and elicits loud applause. The comedy is in the capable hands of Mr. Fred Morgan, dressed as a game, who is well supported by Mr. Matt Morley. They provide hearty laughter in several diverting episodes. Mr. Will Solais is an exceptionally clever pianist; his mimicry of a child singing at a party is very well done. There is a capital interlude between Mr. Fred Morgan in the conductor's chair posing as a musician, and Mr. Harry Arthurs as the vocalist, which causes roars of laughter. The last scene is entitled "Jazz Maria," in which a jazz band takes a prominent part. The song "Crooning," sung as a trio, was delightfully sung by Miss St. Clair, Miss Mavis Graham (a charming young lady who had appeared in several amusing rôles during the evening), and Mr. Arthurs.

THE NEILSON-TERRY TOUR.
Starts at Blackpool.

More than ordinary interest attached to the starting of the Neilson-Terry tour last Monday at the Blackpool Opera House, for a new play is the medium which the talented histrions will present to their legions of admirers in the country. The latest piece is a picturesque drama, based on the romance of Mary, Queen of Scots. Entitled "The Borderer," it deals especially with the exciting incidents which marked the wooing of Mary by the Earl of Bothwell. The play is the work of Madge and Leslie Howard Gordon, who were, until quite recently, members of the Neilson-Terry company. It was first produced just before Christmas at the Prince's Theatre, Bristol, and subsequently at the Theatre Royal, Brighton.

Monday night's audience, which packed the Opera House, was most enthusiastic and encouraging. The people appeared thoroughly enthralled as the romance of the unfortunate queen, with all its tragic incident, was vividly revealed. Splendidly presented, with appropriate scenery and magnificent costumes, the play had a wonderful reception. Three of the scenes take place in Holyrood Castle, and the historical murder of Rizzio, or Riccio (as the author prefers to call the Italian secretary), form one of the big scenes of the play. As a thrilling depiction of life in Scotland, and particularly Edinburgh, in the troublous times of the sixteenth century, "The Bor-

ERNEST DOTTRIDGE'S ENTERPRISES

"SAMMY IN SOCIETY"

Including ARTHUR WHITE.
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The Liverpool Post says: Usually Revues have a lot of mediocre material to fill in, but "Sammy in Society" has surmounted that. Here is a Revue (at the Hippodrome) that has a genuine vein of humour running through from the rise to the fall of the curtain.
Yorkshire Post: The best Musical Comedy seen at the Hippodrome, Leeds, for quite a long time.

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The effect produced was tremendous.

A Great Achievement

Mr. GILL, whose carefully studied and brilliantly carried out Mr. Wu must rank amongst the greatest achievements of his distinguished career, had the most enthusiastic of receptions.

Miss MAY CONGDON

AS
Mrs. GREGORY.

Mr. GILL was splendidly supported by Miss MAY CONGDON who played with pathos, a tragic intensity and an appealing charm that made a very great impression.

The Company
is admirable in every way, every part perfectly played.

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No matter how often one sees the play it never fails to exercise its spell-binding power. The audience watched the sinister Chinaman spinning his webs with an interest that can only be described as breathless.

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derer" is a very instructive piece of dramatic literature.

Miss Neilson, who assumes the rôle of Queen Mary, has a part that admirably suits her regal style and prepossessing qualities, and Mr. Fred Terry as the dominating young chieftain, the Earl of Bothwell, finds in that character opportunities for the display of vigorous methods, though in his wooing of Mary he is moved to gentle and tender phrases. But it may be said that no finer representatives could be wished.

Among the host of stately ladies and gallant peers surrounding Scotland's Queen, a subtle study of Earl Moray was given by Mr. Frank Royde; the drink-sodden Lord Darnley was finely presented by Mr. Alfred Wilde; and the gloomy Lord Gordon was convincingly played by Mr. Hugh Casson. Miss Caro-

A SEA-SIDE HOME.

Those desirous of a sea-side home within easy reach of London would do well to give a thought to Peacehaven, "the garden city of the South Downs," near Rottingdean. These delightful homes of the artistic bungalow type, containing all the latest modern labour-saving devices, are springing up. Peacehaven is only six miles from Brighton, and buses run from the Brighton Aquarium to Peacehaven.

THE REALM OF MUSIC.

THE MUSICAL DIRECTOR. CONCERTS OF THE WEEK.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR

PERCY DEVINE.

Percy Devine was born in London, and at a very early age—in fact, when still in his infancy—exhibited such a fondness for



music of any description that his parents decided he should have the opportunity of developing the gift they naturally thought he possessed.

Consequently, when only nine, he was started on the hard path of a

musical career by studying the piano and cornet at Paris and Leipzig conservatories. How successful a few years of tuition proved is evidenced by the fact that at the age of thirteen Devine toured the principal towns on the Continent as cornet soloist. On returning to England he played solo cornet, and trumpet in all the foremost orchestras, performing at the Royal Albert Hall, Queen's Hall, etc., as well as at the premier theatres and music halls in London. He accepted and held the position for two years as musical director at Clacton Palace of Varieties, eventually returning to London for picture palace work.

In the summer of 1921 he was at Lytham, where he is also this year, the band being under his own direction, and the following is only one amongst a number of highly flattering notices which have appeared in the local Press: "Lytham Municipal Orchestra, under the direction of Mr. Percy Devine, has firmly established itself in public favour by its ability to meet the demand for good and well-played music."

It is sufficient to state that, although the season is only half through, the Council has started on the hard path of a

PROMENADE CONCERTS.

Successful Opening Week's Work.

Monday's "Prom" partook of the character of a concert version of the "Flying Dutchman," and a typical Wagner audience comfortably filled the large Queen's Hall. Perhaps it is permissible to comment on the successful ventilation, and the refreshing restfulness of the hall, apart from the magnificent playing of the orchestra. Rarely has a concert programme slipped by with a more elusive charm than these few hours promenade, or the ensemble of the New Queen's Hall Orchestra been more perfect, and the individual finish of the solo playing more grateful. Sir Henry J. Wood was obviously pleased with his performers, especially the work of the wind instrumentalists, the fine tone of the solo violin by Mr. Charles Woodhouse, the quality of the cello playing by Mr. Crabbe, and the long cadenza, exquisitely played, in the Prelude to Act III. ("Tristan and Isolde").

The vocal soloists—especially Miss Florence Austral—proved highly successful. Mr. Horace Stevens, in good voice, sang with absolute confidence, and very considerable insight, "The Term is Past," and in the duet, "Like to a Vision." Of Miss Austral, it only remains to be said that she was in excellent voice—some of her tone particularly full and golden—and her sincerity and intellectual readings augured well for an assured career of considerable attainment.

Hamilton Harty's established "Comely Overture" calls for no immediate criticism, and Tchaikovsky's "Marche Slave," together with "A Faust Overture" by Wagner, practically completes notice of a concert occasioning congratulations on all concerned.

Tuesday again found a good house, and a varied programme, opening with Humperdinck's charming Introduction to Act III. ("Königskinder"), played with joyful spirit, Louis Aubert's Habanera for Orchestra receiving a studied first performance in England. This work may improve in sustained interest on a second hearing. Melsa played with his wonted facility Concerto No. 3 in B Minor (Saint-Saëns), but the great charm of the performance proved to be the orchestral playing, which was quite superb. Tchaikovsky is a forte of Sir Henry Wood's, and "The Sleeping Beauty" Suite by the eminent Russian, lacked nothing in treatment, a similar pleasure coming with the Danse Rhapsody by Delius. Pierre's Prelude for Orchestra, "Les Cathédrales," based upon a meditation on the drama of 1914-18, proved much to the liking of the audience, and Elgar's "Pomp and Circumstance" went boldly.

The singers, Miss Stella Power and Malcolm McEachern, chose from Mozart and Flegier for their big numbers, and the former sang with finished vocal charm, the latter with his magnificent deep bass impressed by reason of his fine tone.

Wednesday is always a choice evening, being a "symphony" programme. Sir Henry, revelling in the "Fourth Symphony" of Tchaikovsky, in the popularisa-

tion of which the eminent conductor has done such yeoman service, and the orchestra responded in magnificent manner. Signor Respighi's "Fountains of Rome," an excellent piece of orchestral colouring, won approval; and a good reception followed the G Minor Piano Concerto, with Mlle. Lilia Kanevskaya at the piano. Miss Virginia Perry and Mr. Charles Tree were favoured vocalists.

Thursday gave occasion to appreciate Mr. Fredk. B. Kiddle, who played the organ part in Monteverde's "Sonata sopra Sancta Maria" with fine discretion. Mr. Kiddle is such a distinguished organist and accompanist, his style so self-effacing, that the ovation was all the more pleasant to witness. The Prelude, Act III. ("Lohengrin"), Valse Triste, Prelude and Liebestraße ("Tristan and Isolde"), Norwegian Rhapsody (Lalo), "Poet and Peasant," were all up to the standard of performance, yet it was Mendelssohn's "Concerto in E Minor" that displayed the mettle of Sir Henry's orchestra, and the soloist, Miss Marjorie Hayward whose fine playing and sound musicianship enhanced her reputation. Miss Hilda Blake sang Bizet's "Micaëla's Song," and Mr. William Boland "Lohengrin's Farewell," much to the liking of the fine house, and both contributed popular trifles later on in the evening.

Beethoven, Handel, Bach, Saint-Saëns, and Mozart were the classics for Friday evening, and a quite extraordinarily full house enthused over every item, notably Suite No. 1 for Oboe, Bassoons, and Strings. Signor Francesco Ticiatti was the popular piano soloist, and Miss Kathleen Destounel equally so as vocalist. Mr. Tudor Davies also singing well, and paying the penalty of encores with ever-welcome songs.

"William Tell" overture made an immense appeal on Saturday, and Sir Henry had to call his fine body of players to stand in response to the applause. In delightful contrast, Brahms' two Minuets from Serenade in D (Op. 11) paved the way for Miss Olga Haley, who is maturing artistically, and who found Bizet's "Habanera" and "Seguidilla" very much to her and the audience's fancy. Weber's "Oberon," Massenet's "Ballet Music" ("Le Cid"), Elgar's "Introduction and Allegro for Strings" (Op. 47), and Valse de Concert (Op. 47), a brilliant orchestral colouring, by Glazounov, completed the orchestral work, with the exception of the beautiful work by Max Bruch, for cello and orchestra, in which Mr. Warwick-Evans was a most artistic soloist. He contributed a smaller piece, with piano accompaniment, played by Mr. Kiddle, with utmost delicacy.

Mr. Malcolm McEachern was the bass vocalist, popular as ever. It is with great pleasure that Mr. Charles Woodhouse was seen as conductor of one item, and the capable leadership of a lady observed at the first desk, by way of concluding a most auspicious week's high-class orchestral concert.

SATURDAY MASSES BAND CONCERT.

On Saturday, the Crystal Palace management developed their Massed Band Concert plans, with H.M. Scots and Welsh Guards, under the respective batons of Lieut. Andrew Harris, L.R.A.M., and Lieut. F. W. Wood, performing a well-selected programme of items by G. C. Weber, Sullivan, Arthur Wood, Puccini, Gilbert, Dvorak, Ketelby, and Saffron. Here is a scheme of promenade concerts, in surroundings suitable for wet or fine—either in the centre transept or one of the bandstands, out in the open air—and scheme bids fair to capture a great measure of popularity. Throughout the week the usual programme of attractions continues, and the fine organ recitals please visitors not easily interested in the king of instruments, in many instances, and lovers of music generally. Fireworks on Thursday are well attended, and extraordinarily brilliant and ingenious in device.

CANNOCK CARNIVAL.

The musical competition arranged at Cannock, in connection with the two-day Floral Fête, are always an attractive feature, and on Saturday last the performances of 17 choirs and over 100 soloists were a centre of attraction. Adjudications were made by Dr. Caradag Roberts, Mus. B (Rhos), and Mr. A. K. Blackall, F.R.C.O. (Warwick). The prizes (with silver challenge cup for winners) in the Mixed Voice Competition, were:—Hednesford (Mr. E. Amphlett), 1; Wednesbury (Mr. E. Amphlett), 2; and Ten Acres and Stretchley (Mr. W. E. Leech), 3. The Male Voice Competition winners were:—Church Gresley (Mr. T. C. Clark), 1; Silverdale (Mr. A. E. Shenton), 2; and Chestn Hay (Mr. E. Amphlett), 3.

An excellent performance was recorded by Miss Gladys Pope (Hednesford), who, in the Soprano Solos, was awarded 91 marks, her nearest attendant being Miss C. Shepherd (85) (Willenhall).

Competition between the contraltos was close, the winner being Miss-Marjorie M. Lampitt (Small Heath) 90, with Miss May White (Wednesfield) second, with 89 marks. Several outstanding tenors were amongst the competitors, the winner being Mr. Arthur Mold (Silverdale), 92, and the second Mr. Ray Harrison (Hednesford), a singer of great promise, 91.

A big bunch of bass singers tried conclusions, and Mr. John Kirk (Church Gresley) was awarded the place of honour with 94, being followed by Mr. Bert Gaunt (Wednesbury), who received 93 marks.

John P. Harrington's New Appointment.

John P. Harrington, the well-known song writer and song placer, has been appointed professional manager of the St. Giles Publishing Co., Ltd., of High-street, Oxford-street. This young company has several potential winners with which Mr. Harrington expects to do big things in the near future.

A MUSICAL CAUSERIE.

BY HUBERT BATH.

"THE LAST WALTZ."

Why is it that some of our native composers cannot manage to evolve that spirit of melody, that essence of inspiration, that feeling of the stage and the sense of knowing when one has a really good tune, when to bring it in at the exactly right moment—the moment when the audience is breathless with the drama, throbbing with the situation, and just awaiting something which they cannot, technically, tell what they want, but which should automatically arrive?

This is, unfortunately for our native composers at the moment, what some of our Continental light opera composers are capable of doing. The reason, partly, is that they develop that "sense of the stage," which is so essential, from the very beginning of their career. They take every part of their work seriously at the start.

Musical stage experience is a long, careful, and studied experience. The apparently slight details which we start with are vitally important. Take, for instance, that experience which most of us have gone through in the business in our early days, of standing at the side or the back of the stage and "bringing in" an "off-stage" chorus so that it correctly and truly synchronises with the orchestra in front and responds to the conductor's beat. There are many considerations to be taken into account. The acoustic properties both of the stage and of the "house" itself. Then, again, what happens at a rehearsal in an empty theatre is a very different thing to what might happen when the theatre is packed out. The resonance is altered; the echo of the empty theatre is dispensed with; the sound of the music which comes back on one, both in the band and on the stage, is nullified. These are things which experience only can decide.

Details, such as the foregoing, are the things which matter for our composers who aspire to shine in the stage-music world, whether it be grand opera, light opera, musical comedy, musical sketch, or melody drama with music. And, moreover, these are the details which the Continental composers take note of to stand them in good stead when their inspiration arrives.

I was happy enough to be present and in charge of the musical part of the programme in the production of "The Last Waltz," by Oscar Strauss, our old friend

of "Chocolate Soldier" and "Waltz Dream" fame. That should be good enough for us to know that something good is sure to come. But Oscar Strauss has now surpassed himself in "The Last Waltz." The "story" is the best of its kind; up-to-date, original, very dramatic, plenty of really good, high-class comedy and music; real, good, popular and, at the right moment, thrilling operatic music.

Now, as for the production by Robert Evett—well, the same should be good enough for that! But, in this case, Robert Evett has surpassed himself in his collaboration with Sir Charles Hawley and his happy colleague Reginald Arkell (who, incidentally, prefers to be called anything but "Reggie").

But a production cannot take place without some material to work with. And material in these instances consists of individuals. And individuals must consist of those with individualities. Miss José Collins (Lada Innes-Kerr) has, not only the individuality which we all know, not only the wonderful voice which we all love, but the greatest singing and acting test which she has ever surmounted.

Then, again, in an important production of this nature, there must be someone to produce to. What an audience! As I know from experience, the most critical audience in the country, bar none: Manchester. A Manchester audience knows what to applaud, how to applaud, when to applaud, and, which is important, whether a thing is worth while applauding at all. And Manchester has applauded. I do not know, at the time of writing, what the newspaper critics have written, but I do know what three or four thousand of Manchester's most discriminating dramatic and musical critics have said in no uncertain manner. Such a furor of real, genuine and enthusiastic applause it has seldom been my pleasure to be associated with, as that which broke out at the end of the second act of "The Last Waltz." Curtain after curtain, and the inimitable José, tears streaming down her face, overwhelmed with her act and with her reception.

London will see a performance and an example of what real, modern and popular light opera should be when "The Last Waltz" comes to town at the Gaiety. This good old theatre, with all its great traditions, has found another George Edwardes in Robert Evett. It starts on a long and strong foundation with a great show, a great cast, and a great production.

BALL-ROOM BREVITIES.

Big Season Expected.

Dancing is having a temporary lull in town, although some of the clubs are still open, and most of the hotels are keeping their dancing arrangements going. However, preparations are being made for a big season to come, and already the schools are advertising those special teachers' weeks which are the preface to the season proper.

A Provincial Boom.

Meanwhile dancing is booming in the provinces. From all sides come reports of new and elaborate dancing schemes started with considerable success. Moreover, all the latest dances, including the tango, are being taken up with great enthusiasm at these centres.

Congratulations!

One of the London dance clubs which is being repaid for its bravery in keeping open during the "dead season" is the Royalty, in Dean-street. Its tastefully decorated interior is comfortably filled every evening, and the Revillos Band, which is the extra special musical attraction, sets many feet twinkling over the well-laid floor. To the Royalty and its capable manager, Mr. C. Goulding, we tender our best congratulations.

At the Seaside.

To the many seaside resorts previously mentioned in these columns as being spots where the terpsichorean flower is blossoming vigorously must now be added two more. One of these is Littlehampton, where at the Beach hotel a dancing season is being held most successfully by that well-known West End teacher, Miss Eve Tynegate-Smith.

Fortunate Folkestone.

The other is Folkestone, which can account itself fortunate in having Miss Dorothy Raymond and Mr. George Sanders to give exhibitions at the Royal Pavilion Hotel. At the beginning of the summer the clever couple, it will be recollected, delighted all and sundry in a similar capacity at the Waldorf Hotel.

Our Weekly Dancing Personality.

Mr. Santos Casani, the well-known director of the Casani School of Dancing, Knightsbridge, has had a most adventurous career. His early manhood in Rhodesia was spent in riding, gold mining, and big game hunting, and during the war he became a flying officer, was gassed once, wounded twice, and only escaped from an aeroplane crash with his life. He still retains his fondness for horse-riding, and many a Sunday morning may be seen in the Row. However, he likes dancing best of all, and finds plenty of scope in it for his faculties of invention and research.

"An Ill Wind—"

Despite the adverse weather, the up-river dancing season seems to have been very successful so far. Perhaps the rain has driven the river enthusiasts from their punts into the friendly shelter of the clubs and dancing rendezvous. At any rate, such clubs as Murray's River Club and Ditton's River Club are apparently going quite strongly amid their delightful surroundings.

CARL ROSA OPERA

At Grand, Croydon.

The Carl Rosa Opera Company commenced its run here on Monday evening with an excellent performance of "Carmen." The house was packed long before the curtain rose, a striking tribute to the popularity of the company. Miss Constance Willis in the name part acted superbly, and the richness of her singing was highly appreciated. Mr. Gwynne Davies's fine tenor voice was heard to advantage in the role of Don Jose, and he, too, acted with marked skill. The Escamillo of Mr. Hubert Dunkerly left little to be desired, his rendering of the Toreador song especially earning him loud applause.

Miss Josie Fearon very capably depicted Micaëla, and charmed everyone with the sweetness of her singing. She was eminently suited to the part, investing it with a winning grace and a total absence of affectation. The company also included Messrs. H. Coates, L. Hodgkinson, A. Felton, Trevor Evans, Roy Devereux, and Mesdames Doris Scargill and Olive Gilbert, each of whom effectively carried out the parts allotted to them. The chorus was strong and well-balanced, while the orchestra under the able direction of Mr. Cuthbert Hawley brought out all the fascinating charm in the music of this opera. Others operas to be performed during the week are "Tales of Hoffman," "Cavalleria Rusticana," "Pagliacci," "Il Trovatore," "Mignon," "Faust," and "Samson and Delilah."

A NEW FAUST.

From Shipping Clerk to Opera Star. The Carl Rosa Opera Company presented a new Faust at the Richmond Hippodrome last (Tuesday) night in the person of Mr. J. C. Garrett, a tenor who can reach the D in alto on occasion. Mr. Garrett was a shipping clerk in the Houston Line, at Liverpool, prior to the war, and sang in the choirs of St. Alexander's and St. Thomas's churches. He also participated in concerts locally, and was advised to train for the operatic stage. Before he could complete his arrangements, however, the war came, and Mr. Garrett went to France with the King's Liverpool Regiment, staying there for four years and assisting in the military concert parties in the intervals of his trench work. When he was demobilised he carried out his original intention of training for grand opera and studied in Italy with Colli, until about two months ago, when he came straight home and joined Carl Rosa for the present tour. His voice is remarkable in range and power. He had as Marguerite Miss Jennie Bleasdale, who took this part for the first time in London, whilst Mr. Harry Brindle was Mephistopheles.

Folly.

The brilliant reputation of this charming concert party, toured by Mr. Reginald Sellech, was greatly enhanced by its return visit to the Victoria Pavilion, Ilfracombe, last week. The engagement concluded with a special concert on Saturday evening (Hospital Saturday). The "Folly" artists include three excellent singers in Miss Daisy Gran, Mr. Reginald Wilson, and Mr. Jack Kildare. Humour has the best of exponents in Miss Ivy Popham, winsome in soubrette items, and Mr. Dan Kelsey.

WATCH THIS NUMBER!

IT'S GOING TO BE OUR GREATEST!

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CONCERT PARTIES AT WORK.

Fashion.
The boards of the Princess Pier Concert Hall are occupied by Miss Frances Vever's company, Fashion, and an excellent holiday programme is presented. Mr. Will Seymour, who directs the company, is himself a very versatile comedian, and, with Mr. Jack Mayne, provides plenty of wholesome humour. Miss Gertrude Merry (soprano), Miss Angel Maude (comedian), Miss Gladys Linnell (soubrette), and Mr. Albert Hay (baritone), all score well deserved successes in their vocal numbers, whilst the instrumental side is well served by Mr. Tom Farrell.

The Jolly Optimists.
A concert party who have done splendid work for charity are the Jolly Optimists, resident at Peterborough, in which town they have appeared at both the Theatre Royal and the Empire in aid of the local hospital. The producer and manager is Mr. George W. Briggs, of The Corner Music House, Peterborough, who hopes shortly to take his successful party on a tour.

The Summits.
Mr. Albert Lyon, Miss Ivy Westbury and a talented vaudeville company are drawing crowded audiences to the Garden Theatre in the Palace Grounds, Douglas, every afternoon. Their entertainment is a joyous medley of song, story, and sketches of life's little ironies seen from a new angle. These artists and their associates are great popular favourites. Their performances have been accredited by audiences as "Just it."

Feldman's Songsters.
Mr. Eddie Walker and his Merrie Company of Mimes, Melodists and Mimics, with frequent changes of programme, continue to draw large and well-pleased audiences to Douglas Head twice daily. In the evening the same clever artists present an entirely different programme in the Garden Pavilion of Villa Marina to a crowded house.

Feldman's Onchans.
Miss Elsie Steadman, Mr. Alf Maynard, Mr. Jimmie Pullen and a talented coterie of singers, humorists and actors presented three performances a day on Onchan Head, Douglas. Their entertainment is ever changing—it hits the bull's-eye of public approval all the time.

Bits o' Brightness.
The spacious new canteen in The Wickstead Park at Kettering was filled to its utmost capacity on Thursday evening, when Mr. and Mrs. Colman Irving, of the Bits o' Brightness, took their benefit—the first of the series arranged to take place weekly during the remainder of this popular concert party's second summer season here. Everybody seemed well pleased when Mr. Irving announced that, in spite of this year's inclement weather proving anything but helpful, he and his fellow-artists hoped to return in 1923.

CONCERT PARTIES ON TOUR.

A LA CARTE—Ranelagh Pav., Felixstowe (season).
A LA MODE—Aug. 21, Coronation Gdns., Leyton.
ARABIA—Aug. 21, Lyric Hall.
ARCADIAN—THE—Aug. 21, Jeasmond Pav., Newcastle.
ARCADEY—Aug. 21, Rushmore Pav., Manchester.
AUTOSUJESTERS—Aug. 21 and 22, D.P., Eastbourne.
BARGAINS—Kingsway Pav., Cleethorpes (season).
BOHEMIANS—THE—Aug. 21, Palace, Stamford.
BOX OF VESTAS—Aug. 21, Southsea.
BUBBLES—Aug. 21, Bohemia, Broadstairs.
CARNIVAL'S CALL—Aug. 21, Cromer.
CHUMS—Aug. 21, Floral Hall, Hornsea.
CIGARETTES—Lounge, Bridlington (season).
COMETS—Victoria Pier, Colwyn Bay (season).
CRITERIONS—Aug. 21, Sheringham.
CUPID'S CABARET—Aug. 21, King's Hall, Herne Bay.
ESSEX ENTERTAINERS—THE—Aug. 21, Prom. Pav., Penmaenmawr; 28, Palace, Stamford.
FANCY FAIR—Aug. 21, Britannia Pier, Gt. Yarmouth.
FANFARE—Pier, Southend (season).
FARCE—Pav., Barmouth (season).
FASHION—Aug. 21, Torquay.
FOL-DE-ROLS—Happy Valley, Southend (season).
FOLLIES—Aug. 21, Sparrow's Nest, Lowestoft.
FOOTLIGHT FLASHES—New, Crowe (season).
FRAGMENTS—Retreat, Dovercourt (season).
FRILLS AND FLOUNCES—Aug. 21 and 22, Central Pier, Morecambe.
GAIETIES—Aug. 21, King's Hall, Walton-on-Naze.
GAY GONDOLIERS—Aug. 21, Pav., Aberdovey.
GEORGIANE—Jettie, Margate (season).
GIPSIES—Aug. 21, Bedford.
GRAMACORDS—Aug. 21, Parks, Glasgow.
HAPPY—Aug. 21, T.R., Aston.
HOLLANDERS—Aug. 21, Chester.
HUMOURTAINERS—Arcadia, Sandown (season).
IDEALS—Aug. 21, Spring Gdns., Norwich.
IMPERIAL SCOTS—Aug. 21, Bromley.
JAKE A LEO—Aug. 21, Inverness.
JAZZ MADCAPS—Aug. 21, Co-op. Hall, Biggles.
JOLLY OPTIMISTS—Peterborough (season).
JOY—Aug. 21, Penarth.
LAUGHTER—Aug. 21, Leyton.
LIVE WIRES—Aug. 21, Grand P.H., Scarborough.
MASKS AND FACES—Aug. 21, Jersey.
MERRY GEISHAS—Dunoon (season).
MERRY JAPS—THE—New Pav., Morecambe (season).
MIRTH—Littlehampton (season).
MISCHIEFS—Bottall Heath (season).
MOONSHINE—Pav., Bexhill (season).
MOUNTBANKS—Aug. 21, O.G., Lowestoft.
NAP—Aberystwyth (season).
NEW CADETS—Aug. 21, Pav., Port Erin.
NOVELTY—Aug. 21, Aquar., Brighton.
ONCHANS—New Brighton (season).
O.P.O.'s—Pier, Eastbourne (season).
OPTIMISTS—Arcadia, Colwyn Bay (season).
ORANGE CLUB—Aug. 21, Plymouth.
PAINT AND POWDER—Aug. 21, Kur-saal, Whitley Bay.
PATCHES—Aug. 21, Pav., Seaford.
PEACHES—Aug. 21, Pier, Cleethorpes; 28, Arcadia, Doncaster.
PIERROT, PIERRETTE, AND PIANO—Aug. 21, Ifracombe.
PILOTS—Aug. 21, Cent. Pav., Hoylake.
PLAYMAKERS—THE—Aug. 21, Pier Pav., Mumbles; 26, Alex. Gdns., Weymouth.
POPPIES—Pier, Hastings (season).
PRO RATAS—THE—Aug. 21, Patti Pav., Brighton.
QUINTESSENCES—Rhyd (season).
QUIXOTES—Aug. 21, Pav., Pwllheli.
RAGS AND TATTERS—Aug. 21, Sheringham.
ROGUES—Aug. 21, Prestatyn.
ROLLING STONES—Aug. 21, Pier, Cromer.
SARDONICS—THE—Aug. 21, Lyric, Din-nington.
SCAMPS—Teignmouth (season).
SCOTTISH DONS—Aug. 21, Pier, Southampton.

LATEST FROM THE MUSIC HOUSES.

[Below we give a list, with brief details, of the latest novelties issued by the leading music publishers (alphabetically arranged).]

CHAPPELL AND CO.

"Everybody Listening In" (wireless song fox-trot), Ernest Longstaffe.
"Singing" (song fox-trot), Con West, Jack Hylton.
"In Romany" (gipsy song fox-trot), Con West, Pierre de Caillaux, and Jack Hylton.
"The Auld Nest" (song), Ernest Longstaffe.
"Hawaiian Eyes" (South Sea love waltz), Alex. French, Rollo de Freyne.
"Tell Her at Twilight" (song fox-trot), Bernie Grossman, Will Donaldson.
"Little Miss Springtime" (song fox-trot), Jack Hylton and Bert Bassett.

J. CURWEN & SONS, LTD.

"Bays" (English song), Maurice Jacobson.
"The Quest" (English song), F. Nicholls.
"Satyr's Dance" (English song), F. White.

DOLART AND CO.

"Le Zephyr" (piano), W. G. Gray.
"Big Moon" (valse), P. F. Egan.
"Une Melodie de Penesées" (piano), T. G. Brownwood.
"Stephano's Song" (the "Tempest"), W. Walker.
"Nightfall" (valse), Herbert W. Smith.
"The Birds They Tell Me" (song), T. E. Flavin.
"A Dream Melody" (piano), Hilda R. Gibbs.
"Oh, What a Game!" (song), Arthur May.
"No One Can Whisper" (song), Arthur May.
"My All" (song), Norman Barnes.

B. FELDMAN AND CO.

"He Picked a Rose" (song-one-step), Eric Valentine; Bennet Scott and Jcs. Geo. Gilbert.
"Calling Me Home" (song), Fred Godfrey and T. Turner Spencer.
"The First Forty Years Are the Hardest" (humorous song), Ed. Morton, Jas. S. Donohue, and M. K. Jerome.
"Oh! Let Us Be Joyful" (song), Frank Miller and Tom Molloy.
"Knives to Grin" (song), Arthur Margeson.
"Give Me the Isle of Man in the Summer-time" (song), Bert Watson, Billy Haines, and Shaun Glenville.

SEVEN NOBODIES—Aug. 21, A.G., Rock Ferry.
SOCIETY IDOLS—Aug. 21, Dunoon.
SOCIETY SIX—Aug. 21, Grand, Walsall.
SQUIBS—Aug. 21, Bandstand, Victoria Embankment.
SUMMITS—THE—Aug. 21, Palace, Douglas.
SUNBEAMS—Vic. Pier, Cowes (season).
SUNSHINE—Shanklin (season).
SUPERBS—Aug. 21, Leeds.
SUPREMACY—Aug. 21, Parks, Birmingham.

SONGS AND SINGERS.

Francis and Day.
The news of the "release" of "Weep No More (My Mammy)" is being received with much satisfaction by the profession, and applications for permission and band parts are receiving prompt attention.

The orchestral department, under the direction of Bert Lucas, expect to be busy in a week's time with the despatch of certain important novelties now in the press, including "Brighter London" (Lancers) (which will embody the more popular air of the day); that irresistible fox-trot with the unique rhythm entitled "Stumbling"; a splendid new waltz named "Wedding Bells"; and that notable song fox-trot, "Ten Little Fingers and Ten Little Toes." John Harcourt, of the Wylie-Tate Super-Peipots, is scoring a triumph on the Central Pier, Blackpool, with Clifford Harris and R. Pens's ballad, "You Made the Whole World Mine."

Gordon Taylor and his Sunspots company are scoring at Selsey this week, as at Burnham-on-Sea (Somerset) last, with "The World's All Right," "Peggy O'Neil," "Li'l Old Granny Mine," and "Pucker Up and Whistle."

The powerful voice of Dora Lindsay was heard to great advantage last week at the South London Palace in "The World's All Right (It's the People Living In It)," which formed the concluding item of her well-contrasted budget of songs.

Alfred Jensen's rendering last week at the London, Shoreditch, of John P. Long's chorus ballad, "Li'l Old Granny Mine" was the signal for loud and well-deserved applause, the beauty of the air being intensified by the singer's artistic modulations and tender phrasings.

"Julius," that chorus song par excellence, has recently been added by Rosie Lloyd to her current repertoire with complete success.

"Swanee River Moon," the firm's new waltz song, had at Bristol a short time since a delightful exponent in the person of Marjorie Fulton, who was most successful with the number both at its initial and subsequent performances.

"When the Wedding Bells are Ringing," Lois Barker and Percy Turling's latest number, is heard this week at the Grand, Clapham, the number being received with gratifying applause.

As at Douglas recently, Dorothy Ward is at the Palladium, Llandudno, winning all hearts this week by her singing of "Peggy O'Neil," the refrain of which is heard everywhere at the popular Carnarvon resort.

FRANCIS, DAY AND HUNTER.

"Peggy O'Neil," Dorothy Ward.
"Ten Little Fingers," Kirkby and Hadson.
"Dapper Dan," Sophie Tucker.
"Stumbling" (song fox-trot).
"Vamping Rose" (song fox-trot).
"If Winter Comes," Melville Gideon.
"Wherever You Are," Dick Henderson.
"Our Little Garden Suburb," Blaney and Farrar.
"Tippy Canoe," Victor King.
"I Shall Remember Your Kisses," Lucille Benstead.
"Weep No More," Fred Barnes.
"No One's Ever Kissed Me," Jack Hulbert and Mary Leigh.

KEITH, PROWSE AND CO.

"Songs from the Pavement" (song cycle), Thos. J. Hewitt.
"The Spring is in My Garden" (song), H. M. Tennent.
"Bombay" (song fox-trot), R. Yust and Y. Gallego.
"Snoopy Loons" (vocal one-step), Jean Lennon.
"Can You Forget" (song fox-trot), Hugo Frey.
"Smugglers," C. Whitaker Wilson.
"Travellers," C. Whitaker Wilson.
"Forget-Me-Not" (foxtrot), Henry Richards.

MAURICE PIENA.

"Les Zingaris Cheminant," by Gabriel-Marie (orchestral).
"The Dream Fairy," by Henri Fevrier (orchestral).
"Suite Orientale," by Popy (piano solo).
"Suite Ballet," by Popy (piano solo).
"Thirty Minutes of Song," by Archibald (singing tutor).

REEDER AND WALSH.

"Bachelor Joe" (baritone song), by Laari Bowen.
"Golden Dream Waltz," by Ronald Bruce.
Opening and Final Choruses (for concert parties), by May Phillips. Book 3.
Six Humorous Recitations for Ladies, by Norman Grant. Book 16 of our Recitation Series.
Six Western Sketches, by Leslie Crossley.
Four Song Cameos (album), by Katherine Barry.
"Fragment of Old China" (humorous monologue), by Robert Magil and Stephen Kirby.

TONE—Aug. 21, De Valence Gdns., Tenby.
TONICS—THE—Victoria Pier, Blackpool.
VAGABONDS—Aug. 21, Exmouth; 28, Derby.
VARIETY—Aug. 21, Cardiff; 28, Swansea.
VARIORUM—Aug. 21, Paddeock Gdns., Guildford.
VERSATILES—Aug. 21, Alex. Gdns., Weymouth.
WITS—THE—Aug. 21, H.M., Barrow-in-Furness.

spacious success into the smart entertainment given by the Milly and Gordon Trio at the South London this week.

Lawrence Wright Music Co.
Writing from the New Theatre, Oxford, last week, Miss Juliet Vedy, of the Bohemian Trio, says that she is still doing enormously well with "The Memory of a Song." They are repeating their success with this number at the Palace, Grimsby, this week.

At the Hippodrome, Belfast, last week, Miss Daisy Wood produced "Sally" with great success. Miss Wood is so delighted with the number that she intends using it for some time.

Victor King, writing from the Empire, Newport, informs the firm that he is making an enormous hit with "Never Mind." At the Empire, New Cross, this week, this number is proving as welcome to London audiences.

Miss Dorothy Storm scores everywhere with "I Want My Mammy," the new American number, and is also very successful with "Never Mind."

Mr. Lewis Roberts, of the Canadian Military Choir, writing from Carlisle, tells of the enormous success they have achieved with "Golden Dreamboat" and "Sally." They have now added "I Want My Mammy" to their repertoire, and at Halifax this week are scoring heavily with all these numbers.

Miss Eva Vine is scoring heavily at Alvin Sawyer's Pavilion, Largs, with "Golden Dreamboat," "The Night of the Pall," and "Sleepy Little Curly-headed Baby."

Stanley Swaine's record concert party, the Live Wires, are making a big success with "Sally," "Tell Me That Story of Old Missouri," "Golden Dreamboat," and other Lawrence Wright numbers.

Mr. McAlister, of Catlin's Arcadia, Llandudno, states that he has more requests for "Golden Dreamboat" than all the others put together. Practically half of his programme is made up of Lawrence Wright successes.

News from Currie's Pavilion, Perth, states that "Sally" and many other Lawrence Wright numbers are requested nightly.

Dick Richard, of Dunoon, reports that "Golden Dreamboat" is the biggest concert number he has ever put on, and that "Sally" is hummed and whistled everywhere.

Clement's Entertainers at Skegness are featuring an enormous number of Lawrence Wright winners. Rosi Symes makes a big hit with "Sally," "Rainbow," and "Golden Dreamboat," whilst Stanley Barbour scores heavily with "Tell Me That Story of Old Missouri."

Harry Gold's splendid company at Margate feature over 20 Lawrence Wright numbers with marked success.

WHO'S WHO IN SCENIC ART.

By T. A. BINGHAM-SEDGWICK.

EDMOND G. BANKS, the Old Gaiety's Scenic Artist.

Edmond G. Banks, son of Edmond G. Banks, was born April 13, 1867, in what was then one of the most fashionable streets in London, viz., Dean-street, Soho, at No. 26. His parents were not in the profession, although his only brother Harry was the celebrated music title designer and printer. His brother was also responsible for that marvellous piece of panoramic painting, "The Lord Mayor's Show," for that celebrated baroque of "Dick Whittington," at the Gaiety.

E. G. B. himself learnt the art of scenic painting under George Gordon and W. Hartford, at the old Queen's, Long Acre, and was out of his apprenticeship before he was twenty. This was no studio apprenticeship; it was the real thing on a practical stage. Banks was recommended by his tutor, George Gordon, to the great and only John Hollingshead as stock artist, and was responsible for nearly all of the celebrated Gaiety burlesque productions, from 1883 till the painting-rooms in theatres were condemned by the L.C.C. and done away with. Alas! this was the downfall of scenic artists. They took individuality from the theatres. Art was art in the theatre in those days.

Mr. Banks proceeded to open a studio in Church-court, near the Gaiety, having as his associate the no-less great Perkins—where he still worked for the Gaiety and

most of the other theatres. He had during this time W. B. Spong, father of Hilda Spong, the well-known Australian actress, as working partner. Numerous apprentices owe their success to his rapid style of tutelage, among them R. C. McCleery, R. C. Oldham (now at Leeds), Edward Royce (son of Teddy Royce, of Gaiety fame), and poor Bertie Hixton. Mr. Banks did not employ many assistants, his work being essentially personal. Hazard here are a few of the productions he was associated with—"Forty Thieves," "Aladdin," "Dr. Faust," "Blue Beard," "Jack Shepherd," "Dorothy," "Monte Cristo," "Little Dr. Faust," "The Shop Girl," &c. He then took over the painting-rooms of the old Aquarium Theatre, afterwards the Imperial, under Mrs. Langtry, where he mounted most of her best productions. Mr. Banks subsequently went to Harker's old painting-rooms, and afterwards joined the colony of studios in Newport-street, Lambeth. Here he met with a rather serious accident, which necessitated him taking a complete rest; but instead he went scene-painting again at Birmingham and Glasgow.

Mr. Banks painted colossal scenes for the Earl's Court and other exhibitions. He also designed a lovely act drop for Sandringham for Lewis Waller, and for Windsor-Castle for D'Oyly Carte's "Gondoliers," both Command performances.

SCENIC GOSSIP.

The new act drop designed and painted by R. C. McCleery for Drury Lane surely puts the finishing touch on the beautiful interior of the national theatre.

By the way, Oliver Bernard has nearly completed the scenery and lighting effects for a new production of "The Ring," which will be produced by the British National Opera Company at Colston Hall, Bristol, in September. Bernard has designed and supervised every mechanical detail of the cycle, so that it may be presented on any stage independent of local facilities, which in most theatres have proved inadequate for modern grand opera. From what I have seen in the painting-rooms and workshops, he is evidently doing some exceptional work.

Horace Bray and Cecil Cross, son of Julian Cross, are assisting in the painting, and Fred Holmes is in charge of the technical work.

William Raphael, who was for a long time at the Theatre Royal, Dumfries, Theatre Royal, Plymouth, six years at the Prince of Wales, Birmingham, and the Theatre Royal, Newcastle, and all George Alexander productions, is open for a contract.

Joseph C. Harker, who was born October 1855, and has been painting scenery since 1881, including that for "Chu Chin Chow," is painting some of the scenery for "The Last Waltz." Fancy his being 67! Yet Richard Messidor is 95.

Poor Walter Hann died in his 85th year. The longevity of scenic artists is interesting. Charles James died at 84, Inigo Jones, 80, Charles Marshall 83, W. R. Beverley 75, cascades of real water going.

Richard Marston 75, Clarkson Stanfield 73, Hawes Craven 73, William Capon 70, David Roberts 68, J. B. Hamsard 68, W. T. Hemley 67, Richard Douglas 67, and William Tebbin was 61. By the way, is the Act Drop, painted by William Tebbin, 49 years or more ago, still in existence at Maske-lyne's, St. George's Hall?

This is the third time the scenery of Mr. George Pontin, of Gloucester, has visited London with Walter Paskins production of "Sunbeams." It is worthy of the best London theatres. "The Night Club" and cycle, so that it may be presented on any stage independent of local facilities, which in most theatres have proved inadequate for modern grand opera. From what I have seen in the painting-rooms and workshops, he is evidently doing some exceptional work.

Mr. Leolyn Hart himself is painting a beautiful floral chamber set for Mr. Walter Ellis's production of "Hawley's of the High Street," which will, I hear, have a preliminary run in the suburbs previous to its London production.

Teaching upon our remarks in these columns concerning the U.S.A. Scenic Art Society, Mr. John England tells me that it is either is, or used to be, the law in the U.S.A. that scenery painted in a foreign country was not allowed to be used in America until it had paid a duty of something like 50 per cent. on the commercial value. He believes they demanded as proof the receipt for making and painting.

"The Fairy Glade" by Francis Bull, in "Buzz Along" last week at the Elephant, and this week at Woolwich, is indeed "a veritable deep into fairyland," as Mr. J. Blieriot tells us on his programme. Charles James died at 84, Inigo Jones, 80, Charles Marshall 83, W. R. Beverley 75, cascades of real water going.

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THEATRICAL GOSSIP.

150 Decameron Nights—A Youthful Business Manager—Sir J. Martin Harvey's Return—Touring Continuously for Five Years.

150 Decameron Nights.
"Decameron Nights," the advance booking for which now extends to Christmas, will register its 150th performance at Drury Lane Theatre to-morrow (Thursday).

The Magazine Programme.
The current issue of the Royal Adelphi Theatre Programme Supplement contains an interesting article by Miss Jessie Winter, interviewed by Alan Warwick, called "Some Recollections—and a Moral!" In it Miss Winter lays great stress on the value to an actress of home life, showing how much it helps her to be true to the scene when portraying it on the boards.

"Quarantine."
"Quarantine" ends at the Comedy on the 2nd, after 102 performances, and on the 4th starts as "Quarantine" or "A Compulsory Honey-moon," a tour that embraces such suburbs or provincial centres as Wimbledon, Golders Green, Brighton, Hammersmith, Portsmouth, Cardiff, Folkestone, and Hastings. On the 7th "Secrets"—though by then it may have a new name—opens at the Comedy, with Fay Compton and Leon Quartermaine in the chief parts that the authors, Rudolf Besier and May Edgington, have written in it.

"The Limpet."
"The Limpet" is certainly justifying its name at the Kingsway, where "house" have been more than encouraging, having regard to the time of year. Advance bookings are in quite considerable being, too, and altogether a healthy run is expected—for a play that is, after all, essentially healthy itself, inasmuch as it promotes the healthiest of laughter.

Tennis Accident.
Mr. F. A. Hastings, secretary and general manager to the Buxton Gardens and Opera House Co., whilst taking part in the annual tennis tournament in the Gardens on Thursday last, was struck in his left eye by a brick return ball. Two or three blood vessels were broken, and the patient suffered much pain, but it is hoped that the injured optic may be saved.

The Call of Youth.
Will Mr. Emile Littler, the bright young publicity and assistant manager of the Ambassador's Theatre, Southend, be the youngest theatrical manager in England when he goes on tour as business manager of "I Serve" next week? He is only twenty summers and as many winters, but he has a lot of push and go. The son of a well-known London manager, he knows the business side of the theatrical world from A to Z.

Teddie Gerard Returning.
A sequel to the unfounded rumours which gained currency recently regarding Miss Teddie Gerard, who concluded her engagement in "A to Z" a little while ago, is provided in a cable addressed to her representative (Vincent Lawrence), wherein she states that she is sailing from New York on Saturday next (August 19), presumably by the s.s. Adriatic, arriving at Liverpool on August 26, when she will take up one of several important business offers awaiting her in London.

"Ambrose" on Holiday.
"Ambrose Applejohn" had his last adventure at the Criterion on Saturday night, after swashbuckling it there on 455 occasions. However, "Ambrose," according to Sir Charles Haultrey's statement before the curtain, is not retiring from adventure altogether. He is merely taking a holiday and a peaceful life until October 9, when he will resume his adventurous career at another theatre, which, at the moment, must be nameless.

An Operatic Debut.
Miss Eileen Moody, a niece of Mme. Fanny Moody, made her operatic debut at the Birkenhead Hippodrome last Wednesday. She appeared as Michaela in "Carmen," presented by the H. B. Phillips Opera Company, and made a good impression. Miss Moody was coached by Mr. Charles Manners.

Sir John Martin-Harvey.
Sir John Martin-Harvey made a most auspicious start to his autumn tour at Llandudno last week, where he played to crowded houses at the Grand Theatre, and scored a great personal success in "The Broken Trenches," "The Burgomaster of Stilemond," and "The Only Way."
It is good news to hear that Sir John stood the strain of the week's performances not only in every way satisfactorily, but came out of the experience quite obviously the better therefor. The indications are that the distinguished romantic actor has completely thrown off all the effects of his serious operations and that he is better in health than he has been for years.

This week Sir John is appearing at the Empire Theatre, Preston, and on Monday next is due at the Grand Opera House, Harrogate. His company is headed by Miss N. de Silva (Lady Martin-Harvey), and includes: Walter Pearce, Arthur Chesney, Philip Hewland (who has rejoined after an interval), Fred Grove, George Cooke, Alfred Ibberson, Leonard S. Daniels, Reginald Tippett, D. Muir Little, V. Watts Weston, David Bain, Marie Linden, Bessie Elder, Ann Purrell, and Mary Gray.

Mr. Frank B. O'Neill is, of course, in charge of Sir John's business arrangements.

"The Jeffersons."
We learn from Mr. Albert Douglass that he can arrange for the West-End production of "The Jeffersons" from Christmas onwards, and he will be pleased to hear from any interested London manager. This remarkably popular production has now been touring the provinces continuously for the past five years, and its great success has been chiefly due to the fact that the comedy is so exhilarating and wholesome. Many notable people have expressed their pleasure with the play, and Mr. Israel Zangwill described it as "a remarkable example of dramatic technique." The company, headed by Mr. Wilfred

Shine (in his original part), is this week visiting the Birmingham Theatre Royal for the third time, and staging "The Jeffersons" and "The Partners" (three nights each). It is interesting to note that several offers for West-End productions have been received, but provincial bookings did not at that time permit their acceptance.

Presentations to Shelford Walsh.
After the final performance of the Lena Ashwell repertoire season at the Theatre Royal, Bath, on the 12th inst., Miss Marian Fawcett, the general manager of the company, called Mr. Shelford Walsh, the popular resident manager, aside, and handed him a cheque as a small token of the players' appreciation of his kindness and all that he had done to make their ten weeks' stay in Bath such a success. Miss Esme Church, the leading lady, also presented Mr. Shelford Walsh with a large photograph of herself, recently taken by Mr. Herbert Lambert, the well-known picture artist of Bath. Mr. Walsh suitably expressed his thanks for the delightful gifts.

All the Best at Bolton.
The list of autumn bookings at the Theatre Royal, Bolton, include many of the latest London successes. On Monday, Aug. 22, Mr. Charles Windermere and company will appear in "Uncle Ned," the following week "Tons of Money" will be the attraction; to be followed by "Kissing Time," "Whirled Into Happiness," Frank Forbes-Robertson and company in repertoire, "The Edge of Beyond," "The Lilac Domino," Bransby Williams and Co. in "David Copperfield" and "Oliver Twist," "The Truth About Blayds," "A Bill of Divorcement," and other first-class attractions.

The Presentation to Hubert Bath.
In our report of the dinner and presentation to Mr. Hubert Bath in our last issue, the name of Mr. Carl Hentschel was inadvertently omitted from the list of those who autographed the presentation volume. Mr. Hentschel is, of course, one of Mr. Bath's friends and greatest admirers.

Veteran Actor-Playwright-Producer.
Arthur Lewis, that vivacious veteran who celebrated last Saturday both his seventy-sixth birthday and the fiftieth anniversary

of his professional stage debut at Drury Lane, may soon be seen in yet another department of theatrical life. That is to say, as a playwright on his own account. He has at least three plays ready for production. In the meantime he is still "Decameron-Night"ing at Drury Lane.

Interlude Players.
This play-producing society will open its next season on Sunday, Sept. 6, when, at the Kingsway Theatre, it will produce a new play by the well-known actor Mr. E. Lyall Syde, entitled "The Philatelist." The cast will include that brilliant actress Miss Jean Cadell, Mr. Bryan Powley, Mr. Clive Currie, and the author.

New Officers.
Since last season Mr. F. J. Nettlefold, who, as actor-manager, has been responsible for several productions in the West End, has become the society's president, and Mr. Leon M. Lion the vice-president. All performances next season—and there will be one each month between now and Christmas—will be at the Kingsway Theatre. The society has a few vacancies, particularly for non-acting members. The new hon. sec. is Mr. Conrad Kingsley, 100, King's Cross road, W.C.1.

Borough, Stratford, Attractions.
A splendid autumn and winter programme is being arranged for the Borough Theatre and Opera House, Stratford, by the proprietors, Messrs. Fred and Sam Frederick. The following list of engagements having so far been definitely arranged: Week commencing Aug. 23, "Quality Street"; Sept. 4 and 11, Carl Rosa Opera Co.; Sept. 18, "Eliza Comes to Stay"; Sept. 25, "A Night Out"; Oct. 2, "Yes, Uncle"; Oct. 9, "Paddy the Next Best Thing"; Oct. 16, "Peg o' My Heart"; Oct. 23, "Knave of Diamonds"; Oct. 30, "Clothes and the Woman."

The usual pantomime will be staged at the Christmas season, the story "Robinson Crusoe" being the subject chosen. Mr. Fred Frederick and Mr. Percy Ford, the courteous managers, again collaborating.

To Our Readers.
In a few weeks' time a number of interesting developments will be found to have taken place in connection with "The Era," in relation to which the services of several well-known writers have been secured.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

The Lighter of "The Torch."
The new play which has been chosen for Maurice Maecovitch and Captain Alex Aaronson to present at the Apollo a month or so hence—namely, "The Torch"—is by John Knittel, who, although of some celebrity as a novelist, is not yet known, to any great extent, as a dramatist. Those of us, however, who know this powerful young writer personally, know well that he is full of matter of the truly dramatic brand. Long has Mr. Knittel been in close association with that gifted novelist-dramatist, Robert S. Hichens. Also with his (Mr. K's) near neighbour at Broadway, Worcestershire—namely, Miss Mary Anderson (Madame Navarro), who dramatised the famous Hichens romance "The Garden of Allah."

Another Promising Playwright.
Much striking play material may also be expected ere long from Eric Hudson, a young writer who was concerned with the authorship of that quaint farcical comedy, "Ye Gods." Mr. Hudson has just "delivered" two sets of play-goods: (1) "New Wives for Old," for Actor-manager Bromley Challenor, and (2) "The Unfair Sex," for Manager Robert Courtneidge.

Future Marie Lohr Plays.
After Miss Marie Lohr presents "The Return" at the Globe—a production fixed for September 5—that lady will be able to devote some attention to certain other plays of which details have been imparted to us. These new pieces will include an intense, but as yet untitled drama by Alfred Sutro and an American-born success called "The Acquittal." The latter is a curious crook drama teeming with "mystery" and laden with "thrills."

And a Shakespeare Pastoral.
Miss Lohr has, we learn, also decided to appear in due course as Rosalind in that greatest of pastoral plays "As You Like It." Miss Lohr will give this sure-to-be interesting impersonation in a production of surpassing beauty. Stanley Bell, general manager and producer for Miss Lohr and her husband, Anthony Prinsep, has designed the scenery—woodland and otherwise—to be painted by Joseph and Phil Harker.

Pinneronian Play-Picking.
The Pinner "play cycle," which Messrs. Leon M. Lion and J. T. Grein outlined to us a while ago, is now assuming a definite shape. Three plays by that distinguished dramatist have now been selected to go on with, namely, "Mid-Changel," "The Benefit of the Doubt," and "Sweet Lavender." The last-named play was, it will be remembered, the then "Mr. Pinner's" first great success, and made a comfortable fortune for himself and the late fine comedian, Edward Terry, who produced it.

The Canary's Cage.
"The Cat and the Canary," the American drama recently acquired by Grossmith and Malone and then described by them to us, will, it is now decided, be presented by them at the Shaftesbury in or about Mid-October. The necessary shifting of "Tons of Money" from the Shaftesbury to the Aldwych on Oct. 2 has already been fully set forth in "The Era."

A Marrow-Freezing Mixture.
It is perhaps as well to notify—or to forewarn—playgoers that "The Cat and the Canary" is quite a blood-curdling concoction—up to a certain point, anyhow. Miss Mary Glynn will play the character that "corresponds" with the Canary.

His Majesty's New Management.
The stage of His Majesty's Theatre—and indeed, the remainder of the house generally—presented quite a busy appearance just as we were going to press. All this "hum of preparation" is, of course, due to the fact that next Saturday week has just been selected by the theatre's new lessees, Messrs. Grossmith and Malone, for their first production there, namely, W. Somerset Maugham's new drama, entitled "East of Suez."

"Bluebeard's 8th Wife."
The Queen's Theatre will re-open on Saturday evening next, when Sir Alfred Butt and Mr. Anthony Prinsep will present, at 8 o'clock sharp, "Bluebeard's 8th Wife," by Mr. Arthur Wing Pinero, from the French of M. Alfred Savoir. The play, in which Mr. Norman McKinnel and Miss Madge Titherage will play the leading parts, will be produced by Mr. Stanley Bell, with the following cast:—
John Brown.....Norman McKinnel
Count Hubert de Linancourt.....Hugh Wakefield
The Marquis de Monferat.....C. M. Hallard
Detective Dupre.....Arthur Cleave
Secretary.....Ivan Samson
Matard.....Henry Ford
Waiter.....George Desmond
Servant.....Cyril Fairlie
Monna.....Madge Titherage
Lucienne.....Doris Macintyre
Miss George.....Peggy Rush
Act I.—Lounge at an Hotel in Ostend.
Act II.—Room at Mr. Brown's House in Paris.
Act III.—Scene 1, Monna's Room (six months elapse); Scene 2, The Same.

"Mr. Budd, of Kennington, S.E."
The rehearsals have already started of a new three-act comedy by H. F. Maltby, entitled "Mr. Budd, of Kennington, S.E.," which has been acquired by Messrs. Frank Curzon and Herbert Jay for production in town in the autumn. The play will, however, have a short trial trip, starting at Brighton on the 28th inst., and subsequently visiting Eastbourne and Southend. Both managers have previously been associated with the author, Mr. Curzon having first introduced Mr. Maltby's work to the West End at the Prince of Wales's Theatre in 1915, when he staged "The Laughter of Fools," while Mr. Jay was interested in "A Temporary Gentleman" at the Oxford in 1919, and in "Such a Nice Young Man" at the Apollo in 1920. The cast of the new play, headed by Tubby Edlin, is complete.

"Double or Quit."
Mr. Donald Calthrop announces the production by him of a new and original farce in three acts, entitled "Double or Quit," at the Aldwych Theatre on the evening of Monday, Sept. 4. The author is Theophilus Charlton, and the cast will include, in addition to Mr. Donald Calthrop, Mr. Eric Lewis, Mr. Robert Horton, and Miss Ruth Maitland. Mr. Calthrop and the author wish to draw special attention to the fact that the final word of the title is intentionally spelt without the letter "s." Not "Quits" but "Quit." This production will in no way interfere with Mr. Calthrop's already announced plans for the formation of a players' co-operative society, some of the details of which have been already announced.

The action of the farce takes place in the apartments of Sir Francis Hoining in Pall Mall, and the time occupied covers two days. A legacy of £50,000 is involved in the plot.

"PHI-PHI."

At the London Pavilion.

Musical Production, in Four Scenes. Adapted from the French by Fred Thompson and Clifford Grey, Music by Christine, Additional Numbers by Charrier, Cole Porter, and Hermann Dorevski. Produced at the Pavilion on Wednesday, Aug. 16.

Phidias (Phi-Phi).....Clifton Webb
Captain Ardmedon.....Walter Williams
Mercury.....Stanley Lupino
Meander.....Jay Laurier
A Charioteer.....Arthur Roberts
Timon.....J. Mullaney
Perseus.....Leonard Rich
Xenops.....Arthur Treacher
Cyclops.....Trini and Wojekowski
Dancers.....Trini and Wojekowski
Prologue.....Evelyn Laye
Didon.....Vera Freeman
Helen.....Evelyn Laye
Mrs. Meander.....Alice O'Day
Aspasia.....June Hebe
Hebe.....Andrey Bentham
Flora.....Phyllis Sellick
Sapho.....Meum Stewart
Psyche.....Innis Shaven
Aphrodite.....Babs May

In the journey across the Channel "Phi-Phi" has probably seen considerable modification, but in that most difficult of tasks, the adaptation of a French production for the English stage, Messrs. Thompson and Clifford Grey have again shown their acknowledged skill, and the Pavilion version of this musical play, we have no doubt, compares very favourably with the Parisian original.

"Phi-Phi" (Mr. Clifton Webb) is not, as those accustomed to the nomenclature of the theatre would have imagined, a lady, but a somewhat grotesque-looking male—an Athenian sculptor. It is around this loquacious gentleman and his proclivities for the opposite sex—particularly the boy of beautiful Grecian models that surround him—that the story centres. Not that the story ever matters very much in a musical play so long as there is plenty to delight the eye, plenty to charm the ear, and a plentiful supply of humour. In this latter respect "Phi-Phi" is particularly strong. Mr. Stanley Lupino as Mercury is seen at his best, and forms a lower of strength. Two of his numbers, "That's Another One Gone" and "A Chicken," literally bring the house down; whilst in Mr. Jay Laurier he has an excellent foil. Mr. Laurier, bucolic, placid and genial, radiates with fun from the moment he appears on the stage. In a really witty typical song, "Beautiful Greece" (Hermann Dorevski), he was recalled time and again. It has a haunting refrain that caught the audience's fancy, and they were soon joining in with him, much to the professed satisfaction of the comedian, who assumed an injured air at having to put in so much "over time."

Mr. Clifton Webb, in the name-part, and Mr. Walter Williams as his companion, have been well provided with suitable material, and the rollicking duet of theirs, "Always Tell Your Wife," is sure to become very popular. Of the ladies, a great success is made by Miss June. The progress made by this charming young artist since she first appeared as a child dancer has been phenomenal, and Mr. Tripp Edgar (the well-known actor) has good reason to be proud of his talented daughter.

Miss Evelyn Laye and Miss Vera Freeman both look delightful in their Grecian costumes and play with attractive vivacity. Whilst never predominant, the spectacular side of the production is in excellent taste throughout. Both the scenery and the costumes have been designed by Emanuel Dulac, and that in itself is a guarantee of their artistic quality.

Without a doubt Mr. Cochran has a success in "Phi-Phi" which should fill the Pavilion for many months to come.

"LAWFUL LARCENCY."

American Company Arrives at the Savoy.

The American company which is to play in "Lawful Larceny" at the Savoy—opening to-morrow night—arrived in London on Monday night.

There has been a real bustle to get the show in to time, and, as stated in "The Era" last week, the production was brought over in three sections. The company travelled in the "Mauretania," which docked at mid-day on Monday; the scenery was on the "Berenaria," which was delayed owing to a slight mishap, and the "boasting material" was on the "Vascona."

Following is the full cast, giving the characters in the order of their appearance:—

PROLOGUE.
Marion Dorsey.....Ruth Shepley
Andrew Dorsey.....Forrest Winant
(One minute's intermission.)
Judge Perry.....Lee Baker
Mrs. Davis.....Jean Robertson
Mrs. French.....Clara Louise Chapman
Vivian Hepburn.....Catherine Calvert
Celeste.....
Guy Tarlow.....Morgan Wallace
Marion Sylvester.....Ruth Shepley
Andrew Dorsey.....Forrest Winant
Mr. French.....
Mr. Davis.....George Harcourt
Nora.....Lenore Maso
Detective Farrel.....George Hanks

SYNOPSIS OF SCENES.

Prologue.
Andrew Dorsey's Home.
One minute's intermission.
ACT I.
Vivian Hepburn's Apartment.—One week later.
ACT II.
Same as Act 2.—Ten days later.
ACT III.
Andrew Dorsey's Home.—Two hours later.

Margate Hippodrome.
Messrs. Murray King and Clark's company are appearing here for the first three nights of the week in "Romance." Miss Francis Dillon's performance as La Cavallini is a delicate piece of artistry, and excellent support is forthcoming from Harry C. Hewitt as Tom, and Frank Lacy as Mr. Jimmy Leanie, who will also stage manage the new show, as he has done "The Van Tux," together with a good all-round company. For the remainder of the week the George Edwards Co. will appear in the musical production, "Sybil."

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HERE, THERE, AND EVERYWHERE.

Jay Laurier's Heavy Weight Feat—"The Girl at the Cafe Joli"—Exploiting a Plot—Actors who Wield Brush and Pencil.

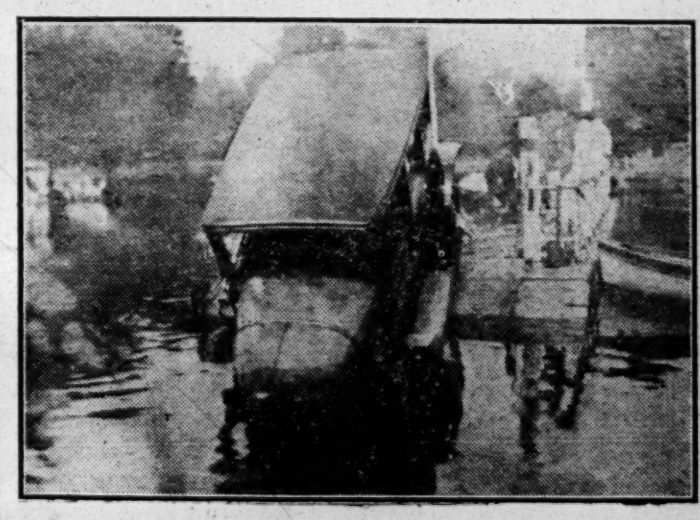
I don't think I have laughed so immoderately for some time past as I did the other night at Jay Laurier's range of facial expression as Meander in "Phi-Phi." He is another example of the Vaudeville artist, who can always be relied upon to make things hum in production. Act II, scene 1, the old Parisian bedroom-door farce, which still has power to raise a laugh if skilfully handled. Laurier's unexpected entrance across the stage is calculated to make one hold one's breath, but I am informed that there is no foundation for the rumour that additional iron girders have been introduced into the fabric of the theatre.

The disappearance of "If Four Walls Told," to make way for the new American production at the Savoy, certainly marks a definite point in the career of the Repertory Players, who first produced it. A good deal of dissatisfaction has, at one time and another, been expressed at the too frequent lack of adequate rehearsal which has marked the work of some producing societies. The fact remains that managers do find it worth while to buy plays that are tried out in this way, and I believe that Alban Limpus has congratulated himself with both hands that he had the courage to rely on the advice of William Stack and Reginald Bach. I have not seen it since Moyna McGill and Bach left the cast, but at that time, at any rate, it was a production crammed full of consummate acting.

Last week, at the O.P. Club, I ran into my friend, J. Henry Twyford, whom I had not seen since his return from playing in the provinces with Gerald Lawrence in "Mr. Garrick." I again fell to wondering when some manager will see the possibilities in certain scripts and books of musical plays which Twyford has got lying by him. One is a dramatisation from a novel by Max Pemberton, entitled "The King Cides." Two musical "books" of his are "The Business That Nobody Knows" and "The Girl at the Cafe Joli." The point of interest about the latter is that its effects are not confined to the limits of the stage. He wrote it a couple of years ago, and as there is no copyright in ideas one hesitates to mention details. But a good many covet at the moment, in intervals of people have seen the book, and it is perceived.

MISS BANNERMAN'S NARROW ESCAPE.

Miss Margaret Bannerman had a very unpleasant experience on Sunday whilst crossing the ferry at Karsino, Hampton Court. She was seated inside a large interior



driven car, which was being towed across the river in the usual way, when, for some unexplained reason, the supports which held the "tailboard" of the ferry collapsed, and the front portion of the car was precipitated into the river. Fortunately, the rear wheels of the car remained on the ferry; otherwise, had the car dropped completely into the river, the consequences might have been very serious, as the car was a completely closed one, the car was eventually got on to the island.

Mr. Thomas Warner, of "Jane Clegg," who was staying on the island, gave Mr. Karno invaluable assistance by donning a bathing costume, and giving an amusing if useful, display of an unofficial "diver," by going under the water and securing a wire hawser to the chassis, which enabled the car to be towed on to terra-firma little the worse for its experience.

ANOTHER MEXICAN PLAY.

"The Mystery Man."

Following the success of "The Broken Wing," another "atmosphere" play of the Mexican type may shortly be seen in town, but it will be first submitted to the provincial public at Brighton on Monday next, following a week's strenuous rehearsal by many of the actors who are finishing a lengthy tour with "The Savage and the Woman."

The new piece will be called "The Mystery Man," and will be presented by Mr. Andrew Melville, and Young Buffalo will have a leading part. Young Buffalo and Mr. Jimmy Leanie, who will also stage manage the new show, as he has done "The Savage and the Woman," as well as taking the part of "Chinky," a Chinaman, gave some interesting details of the new

PREMIERES OF THE WEEK. ACTORS' ASSOCIATION AND FEDERATION.

"THE BROKEN WING."

At the Duke of York's.

Comedy, by Paul Dickey and Charles W. Goddard, produced at the Duke of York's Theatre on Tuesday, Aug. 15. Captain Innonencio dos Santos.

Inez Villera Dorothy Hall
Philip Marvin Francis Lister
Sylvester Cross Eddie Vogt
Cecilia Dorothy Hanson
Ouchita Hope Tilden
Luther Farley Alfred Harding
Basilio Joseph Spurin
General Panfilo Aguilar

Henry Latimer
Harry Edwin Underhill
Marco George Thorne, junr.
Earnshaw Winkle By Himself

When next we are asked by any of those friends who flatteringly rely on our judgment of things theatrical, "What shall we go to to-night?" we shall answer, "If you want to be amused and entertained, and have done with discretion, go to the Duke of York's, if you can get in. Don't be too critical of the play, you will get a few nice little surprises, you will not have one dull moment, you will get held by a few delightfully expressive words used by the Mexicans, such as 'gringos' and 'gringos', but criticise the acting as much as you like, and you will find it can stand the strain."

The authors are not far wrong in describing "The Broken Wing" as a "colourful" comedy. The Mexicans seem to be a peculiarly colourful race. Not only do they live in a land of sunny skies and brilliant flowers (of their picturesque dirt we hear, but, fortunately, see nothing), but they are gifted with singularly "colourful" natures that are very attractive when viewed behind the safe enclosures of the footlights and the orchestra. The ordinary existence of El Capitán Innonencio dos Santos makes the life of the average Briton very dull in comparison. If anyone dared to laugh at the swashbuckling Captain "e feenished that leetle laugh in 'ell," so Santos said. And, again, when he was a little too uncomfortable at loggerheads with his General, he solved the difficulty by shooting his superior officer and making himself General in his place. Only one person had sufficient temerity to tell the bold Captain that with all his bragadoecio he was "nothing but a 'dirt' Mexican greaser," and that was a "dirt" Mexican, the adopted daughter (we failed to grasp her actual parentage) of Luther Farley, ex-sea captain. Santos had made up his tempestuous mind to marry Inez, and had gone so far as to take an occasional bath in order to gain her affections. Inez, a fascinating mixture of spilt child, savage, and "brown-eyed angel," sighs and prays for a "gringo 'usband," but is ready to take Santos *faute de mieux*. An aeroplane crashing through the roof of Farley's house (this is excellently done, and provides a splendid thrill), brings young Philip Marvin, sole survivor, as an answer to Inez's prayer. She claims him as her own, nurses him back to health, and marries him, although an accident to his head had resulted in complete loss of memory. Marvin being unaware of his own identity. This is known to Santos, a queer and interesting American, Sylvester Cross, who agrees to Santos' suggestion to hold young Marvin captive until a substantial ransom (to be divided between them, 50-50) is forthcoming. Off goes Cross to New York to interview rich young Marvin's relations, while Marvin is busily engaged in falling in love with his "brown-eyed angel," and miraculously restoring the shattered aeroplane single-handed to its full flying capacity. One month later back comes Cross with a lovely fair-haired lady in tow, who is much distressed when Marvin fails to recognise her as his wife. It seems at one time as though either Inez or the fair-haired lady would have to be left in misery, but the authors have devised a clever, surprising, and satisfactory finish that it would be unfair to give away.

Mr. Thurston Hall acquits himself exceedingly well in the part of the fire-eating Captain; he makes his swaggering and boasting amusing and not unpleasant, and plays with admirable vigour. Miss Dorothy Dix is delightful as the wilful Inez, her tears, laughter, tenderness, fury, are all naturally and charmingly done. Mr. Francis Lister is manly and sympathetic as Marvin, and Mr. Eddie Vogt plays with a strong sense, both of character and humour, in the part of Cross. A capital performance, full of humour, is the Basilio of Mr. Joseph Spurin, whose snatches of song made us wish he would continue a little longer; and Miss Hope Tilden is uncommonly neat and dainty as Ouchita.

"THE LAST WALTZ."

Jose Collins's Triumph in New Operetta.

Operetta, in Three Acts, English Version by Robert Evett, Lyrics by Reginald Arkell, Music and Orchestration by Oscar Straus, Produced for the First Time in England at the Opera House, Manchester, on Saturday, Aug. 19. General Krasian Alfred Wellesley
Baron Ippolito Mekowitch

Billy Leonard
Prince Paul Bertram Wallis
Lieutenant Jack Merrington

Kingsley Lark
Captain Kaminski C. H. Raymond
Ensign Orsinski Geoffrey Martin
Viadec Leonard Russell

Officer of the Guard Frank Perfit
Countess Alexandrowna Amy Augarde
Annuschka Violet Marley

Hannuschka Cecile Bishop
Petruschka Molly Harben
Babuschka Vesta Sylva
Vera Lisaveta José Collins

A brilliant example of the Viennese school, "The Last Waltz," produced by Sir Charles Hawtrey, made a successful appeal to a packed audience on its first production in England at the Opera House, Manchester,

on Saturday evening last. In General Krasian's ante-chamber in the castle at Vandalia a company of officers open the story, which centres round the unfortunate plight of one of their number, Lieut. Jack Merrington (an adventurous Englishman, of course), who is a prisoner and awaiting sentence of death, for having interfered to protect a lady, Vera Lisaveta, from the unwelcome importunities of the reigning Prince Paul. A typical English soldier of fortune, carrying his fate in his own hands, Merrington faces the prospect boldly and in excellent spirit, voicing his sentiments in a fine, heroic number, "Captain of His Soul," much to the admiration of everyone, the audience included. His resolution is not shaken even when he is visited by Vera, masked, though romance enters into the tragedy when obviously she has given her heart to him, and on her departure leaves him a token of roses. The strains of the main musical motif, "If This Must Be the Last Waltz" — beautifully vocalised by Vera in a dream interlude — while the ill-fated officer is sleeping, add richness and fragrance to the atmosphere. Pending the sentence and execution, however, Merrington is allowed, on parole, to attend the ball which is to be given in the castle in celebration of the wedding about to take place between Vera and the elderly General Krasian; and it is in this great scene that Merrington, seeing Vera unmasked and recognising her as the beautiful creature he had risked his life to protect, frankly responds to the call of love.

Still the note of tragedy is underneath, for there is only one way to save Merrington from death, and that is by the breaking of his parole and a final separation. Unknown to Merrington, Vera arranges his escape across the frontier by an express train. As she is hysterically announcing his escape to the guards, who have missed him, in he comes again, desperate, but his honour stronger even than his love. The sequel, it must be confessed, is not very convincing. The scene in the drawing room in the palace of Prince Paul, who is enjoying himself in the company of eight pretty girls, and whose medium of enforcing discipline on all and sundry is a swish-cane. By means of a bargain he agrees to obey Vera implicitly in everything for a period of ten minutes; and then, himself terrified by the swish-cane in Vera's hands, he slavishly obeys her commands, degrading his dignity and yielding the reins of power, until the whole falls happily into each other's arms. This is the only appearance of Prince Paul, and puppet as he is made to be, it is a pity that so fine an actor as Mr. Bertram Wallis should not have more opportunities. What he does is admirably self-possessed and effective.

The personal triumph of Miss José Collins as Vera Lisaveta adds one more to her long series of brilliant successes. Acting, singing, and a personality which makes a part her own, were here again excellently brought to play, and no audience could have been more generously appreciative of her efforts. Among the vocal numbers, her "Mirror" song was beautifully rendered, while notable duets with her vis-à-vis, Mr. Kingsley Lark who played Lieut. Merrington with fine spirit and considerable musical accomplishment — were "The Last Waltz," "When the World Was Young," and "Farwell, Golden Dream of Love." On the lighter side of the story, Mr. Alfred Wellesley plays General Krasian with easy and complacent humour; Mr. Billy Leonard extracts a considerable amount of fun from his predicament as the Baron Mekowitch, who cannot make up his mind which one of the four daughters of Countess Alexandrowna he really wants to marry; Miss Amy Augarde gives a light and entertaining delineation of the Countess, while her daughters Miss Violet Lark, Miss Cecile Bishop and Miss Molly Harben play charmingly as the more important trio, and Miss Vesta Sylva gives, solo, a naive and delightful rendering of the fourth; another notable figure being that of Mr. Pop Cory as the sympathetic Captain Kaminski.

The music, richly suited to the theme, was admirably conducted by Mr. Hubert Bath, who shared in the tremendous ovation at the close. From behind a mountain of floral tributes Miss José Collins was induced by Mr. Robert Evett to come forth and acknowledge the plaudits, which she gratefully and gracefully did.

Trade Union Officials Support Proposed Step.

A CLEAR ISSUE.

Although Mr. Basil Dean was prevented by illness from attending the A.A. Meeting at St. Martin's Theatre there was a regular flood of oratory. Mr. George Bell of the General Federation of Trades' Unions led off, followed by Mr. Cannon of the N.A.T.E., and Mr. Monte Bayley of the V.A.F., whilst a member of the Scandinavian stage also addressed the meeting.

Mr. Harding Steerman presided in the unavoidable absence of Mr. Fisher White, and there was a big attendance both on the stage and in the body of the theatre.

The Chairman opened with a reference to the death of Dame Genevieve Ward, and the whole audience stood in silence for a brief space in tribute to the great actress.

Mr. Steerman, after referring to the unfortunate illness of Mr. Dean, said that he was known to them all first as an actor, then as a producer and one of the pioneers of the repertory movement in England. Later they knew him as a manager as well as a producer. The intellect that he had brought to bear upon all his work had done much towards the elevation of the British stage. ("Hear, hear.")

Referring to the meeting addressed by Mr. Emerson, Mr. Steerman recalled that he had said that the Equity had obtained the closed shop by federating with labour. After consideration he was bound to admit that that was so. Nevertheless, he was not yet convinced that they (the A.A.) were unable to achieve a closed shop without the aid of labour. He had arrived at the conclusion that the only way to obtain the A.A. shop without federation was by whole-hearted co-operation and unity among themselves. The leading members of the American stage were compelled to join the Equity, but the influential members of the British stage were offered the opportunity of voluntarily taking a part in their work, or at least of displaying some sort of interest in it, so as to obviate federation.

Where Are the Leaders?

But where were they that night? Where were they a fortnight ago? They were fast approaching the greatest crisis in the history of the profession, and they scarcely saw one of those whom they might expect to see there (Shame!) But yet he was not convinced that they needed fall happily into each other's arms. This is the only appearance of Prince Paul, and puppet as he is made to be, it is a pity that so fine an actor as Mr. Bertram Wallis should not have more opportunities. What he does is admirably self-possessed and effective.

They were menaced to-day by an influx of foreigners, and when he realised that he was appalled at their impotence. How, then, were they to fight? Only by unity and strong action. How to secure it? The answer was by the A.A. shop closing up their ranks, and, if they could not obtain it with the help and influence of their brothers and sisters, then it would have to be done by the only means open to them, and the anti-federationists like himself would have to accept it.

Mr. Dean's Attitude.

Mr. E. P. Clift apologised for the absence of Mr. Dean, who was suffering from an attack of influenza. Mr. Dean, he said, was greatly interested in the closed shop and had expressed himself in favour of it, though his idea was not quite the same as that which some of the A.A. contemplated.

Everybody to-day, he said, seemed crushed, and their minds seemed to be foggy instead of clear. This awful depression needs to be swept away, and it could only be swept away by clear and impassionate reasoning.

He was in whole-hearted sympathy with the proposal for A.A. shop, because he had tried to effect the same position when he was working at his trade as a craftsman, and as an organiser he was still attempting to get the same principle established. So they had similar projects in view; that was to keep their callings as free from domination of those who would degrade them as possible. (Applause.)

What They Wanted.

They wanted in their closed shop move-

ment to lay it down very definitely that they were not after the control of the whole of the profession or trade, but what they required was that they should have a say in the operations of the particular service they were called upon to perform. (Applause.) There was nothing illogical or unreasonable in joint control between employer and employee. Such was the proposition before the world of labour to-day, and a very serious proposition it was.

He did not know exactly what they had in mind in regard to a closed shop, but in every other trade or profession a certain training had to be undergone before the apprentice was allowed to take up the reins of craftsmanship, or to act in connection with his chosen profession. (Hear, hear.) He instanced the medical and legal professions.

That went to show that all those who were engaged in any occupation which was assisting to mould or shape human character should undergo a state of preparation in order to qualify for the position. (Hear, hear.)

There was a dignity of labour in all its phases. By that he did not mean a right to become snobbish. This was a form of mental unbalancedness which was not wanted just now. (Applause.) All these other professions had closed their shops; the craftsmen had attempted to protect themselves by their trades unions, and they, the actors, were trying to do the same. And why? Because they knew that unless they put a price on their labour there were always those in the world who were ready to pull it down to a very low level—not even a level of mere subsistence. (Applause.) When the actors' profession became thoroughly organised it would take care of those who wished to enter the profession, and perhaps do the same as the craft unions tried to do; see that there were not so many beautiful flowers crushed in the process of trying to become useful to the community as there had been in the past. (Applause.)

Always in Trouble.

The trade union movement, including, of course, the actors' profession, was always in trouble (hear, hear), especially over a breach of contract or a breach of agreement. Some of them (the actors) had got into the Press, and he could quite understand the necessity and importance for the closed shop in connection with that particular branch of their work.

A breach of agreement was a very serious thing, and it was in such a connection as that the advantage of a union was apparent, for unless the unfortunate person attacked had a personal or financial backing, it was a thousand to one he would go down. (Applause.) If they had their closed shop such a grievance could be remedied immediately. It would not be a question of one actor, but of all inside the theatre.

Mr. Bell illustrated his point with concrete examples, and said that whenever he could close a shop he did so, because once non-unionists got inside them, should there be a time of slackness, they would generally find the non-union man ready to accept lower wages, with the result that the good principled people were thrown out of employment.

Could they afford to leave the settlement of the terms of an engagement in the hands of the two individuals, employer and employee? Up to a certain point they might, but there must be some sort of control, because there was a danger that some would accept an inferior position which would operate most damagingly against the conditions which others would accept. ("Hear, hear.") In the T.U. movement they had found it necessary to have a bond of honour, and they did not like the secret salary or

wage packet. (Applause.) He recognised that there were different grades of ability in acting, but there should be joint control of the terms of service. (Applause.) It was said that the workers were out to dominate, but that was not so. They were striving after a line of comparative perfection—to get at the balance of things.

Federation's Obligations.

Mr. Bell then spoke of the obligations of federation. Inside the principle of federation there is a bond of interest which demanded that the cards of any one action should be placed on the table facing upwards before they took any action which was going to injure the community. There was safety in federation. (Applause.)

In the T.U. movement they were aiming for the balance, for the uplifting of the human race physically and mentally. They fully realised that it could only be done by a combination of people which would get into close association with each other for the purposes of their common need and common brotherhood. (Applause.)

Speaking of the importance of public opinion, Mr. Bell said that they could not nearly always depend on public opinion being the balancing point of right and wrong, and that was why they could combine for discussion of those principles, because, although they had no right to enter into any person's individuality, what they tried to do was to prevent something which was stronger than the individuality; they tried to prevent those people who thought "through the flesh instead of through the head." (Laughter and applause.)

The keynote of the movement was not to interfere with the individual, but that there should be that balancing point from which to carry out their obligations to each other. He was confident that by association and co-operation and joint control of management and working conditions, they would secure the objectives they had in view. (Applause.)

Mr. Bell was asked his view on the boycott and what would be the attitude of trade unionists to the boycott of any company which was not an A.U. company?

Mr. Bell replied that the use of the boycott should only be brought into operation when all other reasonable means had been tried and failed. The attitude of trade unionists would be determined to a very great extent upon the grievance; if the grievance appealed to the imagination of the men, they could safely leave it in their hands. (Applause.)

N.A.T.E. Support.

Mr. Cannon, of the N.A.T.E., then addressed the meeting briefly, and aroused much enthusiasm and no little merriment. He referred to the consultative committee of the four unions in the entertainment industry, and said that twice it had been tested successfully.

There was a certain section of the managers who believed that if the four bodies federated it would be with the idea of murdering the industry. But there was really no one more jealous of the prosperity and welfare of the industry than the four unions concerned.

On the Entertainment Industry Committee the managerial side always viewed them with mistrust.

Now the four unions had in front of them for consideration one of the most important resolutions ever tabled by the Joint Committee. The resolution concerned actors and actresses more than the other organisations. He believed, in so far as the V.A.F. was concerned, that they were pledged to render them every support. (Applause.) So far as the N.A.T.E. and A.M.U. were concerned, their executives had yet to deal with it. He was making no promises, but he believed the N.A.T.E. had every sympathy with them and would render them every moral support and, if necessary, financial support.

Their friends of the A.T.M. had come to a pass apparently where they believed there was nothing more to be talked about. Well, they (the other unions) thought the managers had got to meet them or submit the matters in dispute to the Ministry of Labour for arbitration. They believed that the case was so strong that it could be submitted to any tribunal in the country. (Loud applause.) It was their business to see if the great public opinion could be brought to bear upon this question, because the A.A. was not in such a position as the other unions. (A voice: "We are not.")

Mr. Cannon: Who is to blame for that? You are, and no one else. (Applause.) He firmly believed that the four unions, if they were to do anything at all, would have to do it themselves.

His union had already taken a ballot on federation, and had an overwhelming majority in favour. (Loud applause.) They had already negotiated with the A.M.U. with the object of amalgamation. They had adopted a rough scheme, and he hoped before the year was out that there would be one union for those two organisations. (Applause.) If that happened with them it was up to the A.A. to get a move on, because they might say they would not work with them. (Laughter and applause.) If trades unionism meant taking away one iota of the actor's genius he would say leave it alone, but trades unionism stood for efficiency in all forms, and if that was so the managerial side had nothing to be afraid of.

Federation, he repeated, meant a bond of honesty.

Mr. Bayley's Attitude.

Mr. Monte Bayley, of the V.A.F., speaking as a member of the Actors' Association, in a breezy utterance, pointed out that they were talking, as usual, to the converted. Their questionnaire, or ballot, in his opinion, would mean the making or breaking of the Association meeting.

He did not know whether the Council was wrong, or who was wrong, but obviously there was something wrong. ("Hear, hear.") Enthusiasm was a great asset, but it was no damned good in a fight.

The A.A. would do nothing as an organisation until they had had a successful strike. That was blunt. The V.A.F. established itself in 1907 with its big walk-out. They did not want a strike to-day because they were established. But the A.A. had been floundering around and talking about a dramatic college while they were not organised.

They represented, he understood, about 15 per cent. in the country. Was that the 15 per cent. that mattered? That was the crux. If the 15 per cent. were the people the audience came to see then they could forget the other 85 per cent.

The V.A.F. had 80 per cent. of the stars and 80 per cent. of the vaudeville companies. Where were the actors' stars—even their provincial stars? Unless those people were with them they could do nothing. They must get in the non-members, and until they had about 60 per cent. more they would do no good. There was only one natural federation for the actors, and that was with the V.A.F.

Personally, at the moment, he would do all he possibly could to prevent that, because he was selfish enough to say that the V.A.F. did not want to carry a passenger. When the A.A. could go some part of the way with them they would be ready to help.

Mr. Bayley concluded by referring to the fact that the four unions were concerned in a joint pledge not to work with ex-enemy aliens, but the V.A.F. was the only one of the three to keep it.

Miss Gladys Hollitt was the next speaker, and she declared that what was wrong was the apathy, procrastination and stupidity of those who should help. She supported federation.

Man of Many Tongues.

A good deal of enthusiasm was aroused by Prof. Arnee, of Finland, who confessed that though he could speak 15 languages his English was decidedly weak. Nevertheless, he got home his points all right. Mr. Arnee has taken part in six strikes in five different countries, and some amusement was caused by his recital of his experiences in that direction. He, too, urged the necessity of getting in the non-members and the principals, and told how that had been done in Sweden. If they could not get them in voluntarily they must compel them to come in. (Applause.) Before they talked of amalgamation they should make their own union strong, and then when the fight came they would win it.

Mr. Alfred Lugg, who wound up the speeches, started with an account of his adventures on Saturday night last at a certain theatre in the East End of London which ended, after a rough and tumble, in him getting from the manager concerned—a man who was leaving for America in a few days—£100 to pay up the company. (Loud applause.) As a matter of fact, they had paid out 43,000 since they became a union. But the moral of the story was the fact that when those people were up against them they recognised that a union was necessary, and there never was a time when organisation was more necessary. Unions were a guarantee of efficiency. They were more anxious than it was possible to express in words to be in a position to insist that their members were efficient, but the managers proved conclusively that it was not actors and actresses they wanted, but those who would undersell or give other things than their acting ability in exchange for the favouritism or salaries managers cared to offer them. (Applause.)

Self-Respect Needed.

Until the profession was a closed profession, on the lines of Medicine, the Bar, or the Church—in other words, until they were a profession with self-respect—they could not possibly insist upon the general efficiency of their members. (Applause.) Managers did not want efficiency; they wanted people socially attractive or people who were prepared to give their services at a lower fee than actors had a right to demand.

If it were true that actors and actresses had that great love for their profession about which they so often talked they would flock in by the thousand, not because the organisation was perfect, but because, if they really loved their work, they would want to see it as perfect as it could be made. (Applause.)

They were faced with a perfectly clear situation. The managers had withdrawn the standard terms of agreement for touring actors, and touring actors had never had anything like the conditions that any profession had the right to expect.

They had achieved some little degree of success upon which they were promised better things. They had been handed out terms of employment in the provinces which were 30 per cent. if not 75 per cent., worse than the conditions they were given when they were promised better things to follow.

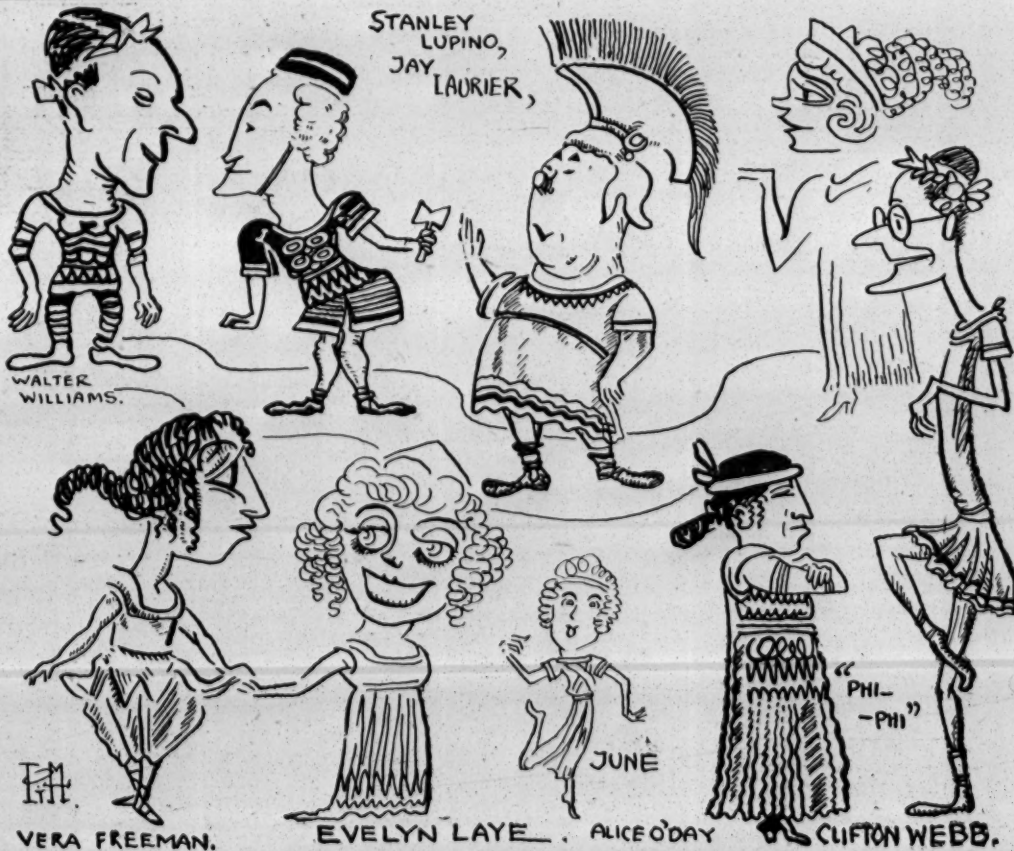
A Clear Issue.

That was the clear issue. It meant that they were to lose what progress they had achieved, or say that they were not willing to put up with it. On the one hand they had gone so far as to say that they would not accept it, but they said it on a return which did not represent a sufficient majority to give the Council a clear indication of what they were prepared to do. Now the questionnaire asked them to say exactly on what lines they were prepared to act provided they got adequate leadership from the executive. It was in their hands. But it meant this: either the Association was going to survive and go ahead or it would very soon be a thing of the past.

He warned them not to do anything lightly. They must know what they want and be prepared to follow through to the bitter end. They now had a choice which would, in all probability, never be given them again, whether they would remain dangerously and ingloriously isolated or whether they would seek the alliance necessary to their own success and the safeguarding of the profession as a whole.

Mr. Lugg concluded by giving his views as an individual, and not an official of the Association, upon the question of federation, arguing in favour of that course.

Thanks to the Chairman and the proprietors of the theatre concluded the making or breaking of the Association meeting.



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WEDNESDAY, AUGUST 23, 1922.

AUTUMN PROSPECTS.

THE end of an imperfect summer is near at hand, and it is possible to appraise the results of entertainment enterprise during what is considered to be the slackest period of the year. The vagaries of the weather, however, have placed it among the busiest. So brilliantly did the sun shine in May last that water-famine fears were well-established, but the scare headlines had enjoyed only a couple of days' run when clouds appeared in the sky and summer had ceased to be.

Record Summer Season.

The worst part of the year, so far as indoor amusements are concerned, is now over, and the losses that the summer season brings are happily inconspicuous. More plays have gone through the season, we imagine, than any other. The veteran "Beggars' Opera," which at the Lyric, Hammer-smith, now enjoys the honour of being London's longest run, was, of course, invincible against any weather conditions. "The Bat," at the St. James's, and "A to Z," at the Prince of Wales's, are also well entrenched in public favour, and "The Man in Dress Clothes," at the Garrick, and "Decameron Nights," at Drury Lane, and "Loyalties," at the St. Martin's, have run through from the early spring with colours flying. "Round in 50," at the Hippodrome, has been given for over 250 performances, and "Tons of Money," at the Shaftesbury, has 150 representations to its credit. The promise of enduring success is also shown by later productions such as "The Way of an Eagle," at the Adelphi, "The Dover Road," at the Haymarket, "The Green Cord," at the Royalty, and "Old Bill, M.P.," at the Lyceum. Among revivals "Dear Brutus," at Wyndham's, "The Second Mrs. Tanqueray," at the Playhouse, and "Belinda," at the Globe, have made good.

The probabilities of the productions enumerated lasting through the autumn are of the strongest. Apart from the favourable weather conditions the good business which the long runs demonstrate indicate that the theatre-going habit is being cultivated more and more, and that the drama is coming into its own.

The Provincial Situation.

It is in the provinces, perhaps, that the need for anxiety principally arises. The London successes are associated chiefly with celebrities of the stage, but touring companies only rarely travel stars, and have to rely upon the attractive power of the play and the excellence of the mounting. Expenses of touring are meanwhile not growing less. Railway fares remain at the highest point reached during the war, and the 75 per cent. increase made in that period shows no signs of diminishing. If the imposition is continued in regard to the ordinary public, surely the railway authorities might show some consideration for that section of the community to whom travelling is essential to the carrying on of their business.

With the burden of expense thus growing heavier there is a tendency to cheaper productions intended for provincial consumption. Drapery in place of set scenes is being utilised, and in the case of musical comedy the chorus is being reduced. We quite appreciate the need for practising economy, but to impoverish mounting and effects is to reduce the powers of attraction of a piece to a far greater extent than the amount saved. Despite the fact that prices of admission have not gone up to anything like the degree that expenses have increased, the public are not prepared to accept an inferior article.

The reduction of railway fares to the pre-war rate would do much to ease the situation and to render the position of the touring company less precarious.

AS YOU LIKE IT.

Or, in Holiday Mood—

"As you like it."

August is the only month when you need not sympathise with an actor who tells you he is resting.

It was a cynical doctor who, when advising a patient to find some quiet, uncrowded spot for August, suggested a theatre.

A Happy Family.

"The Smith Family" is described as a genial production. Let us all become acquainted with the Smith genealogy.

The Smith Family tree will prove a family treat.

And we are especially told to watch the Harry Tate bits—in other words, the Harry Tit-bits.

Over the Phone.

Theatre-goer: "Are you 'Listening In'?"

Box-office Keeper: "Yes, yes, I'm listening in. Go on speaking in."

They say that Will Hay's imitation of a "slow motion picture" is amusing. In that case, it can hardly be slow.

At the Strand Theatre, Arthur Helmore is making good as the henpecked husband in "Zozo." He's made for that sort of part. What could be hell more?

One After Another.

Congratulations to Phyllis Monkman for continuing her part after her accident while dancing. One roll did not interfere with the other rôle.

If "Snap" had lacked snap
I'd have taken a nap;
But I felt, as 'twas snappy,
Not nappy, but 'appy!

The Question.

"Fifty per cent. of tip-top turns in America are British," observes Mr. Frank Wirth. Yes, but what is the opinion of Frank Wirth?

If he is right, this makes America's claim to supremacy tip-topple!

TOUCHSTONE.

WHY I BARRED THE CRITICS.

By C. B. COCHRAN.

(In an interview.)

Cautious playgoers who study the criticisms before visiting a theatrical performance are surprised at the absence of newspaper "notices" on "Phi-Phi," the musical production at the London Pavilion last Wednesday. The reason was that Mr. Cochran did not issue the usual invitation to the critics to be present at the first performance. In an interview Mr. Cochran explains his action.

"I did not ask the critics," said Mr. Cochran, "because, at the first performance of 'Mayfair and Montmartre'—which I think was the best show I have ever done—at the New Oxford Theatre, I received such damaging 'notices' that for a few days my business was seriously hindered. I did not consider that the opinions expressed in the papers were at all in accordance with those of the general public. This was proved by fact, for up to the time of the illness of Mlle. Delysia, receipts were bigger than those of any other musical play in London.

"The production of a musical play is so costly that I was afraid to take the risk of bad advertisements being circulated to millions of newspaper readers, and my business being in consequence damaged.

"There was no ill-feeling in the matter," went on Mr. Cochran. "I was influenced entirely by commercial considerations.

"No light musical entertainment is fit to be judged at its first public presentation. Apart from the fact that even the most experienced manager who wishes to provide his patrons with a certain amount of novelty cannot be quite sure what the public is going to like, he can only follow his instincts to do his best.

"Apart from this, however, so many things can happen on a first night which affect a performance, and my experience

tells me that the professional critic does not make allowances for these things. Occasionally, most experienced actors suffer from nerves, or an effect even may be spoiled by a stage hand or electrician.

"As an instance, I may say that on the first performance of 'Phi-Phi' last Wednesday night at the London Pavilion, a leading member of the cast was not in the theatre at eight o'clock, the time advertised for the curtain to go up. It was eight minutes after eight before we were able to reach her by telephone, when we found that she had overslept herself. This circumstance put the entire company in a state of panic, with the result that none of the players gave their best performance. It is true that the play was enthusiastically received, but on the second night, with the players at their ease, the performance was improved a hundred per cent.

"Another and perhaps the principal argument in favour of not inviting the critics is that the very qualifications which earn for a man his appointment as dramatic critic, make him the least qualified person to judge a light and irresponsible entertainment, designed not for the few thousand intellectuals, but for the seven million ordinary people of this great city.

"Is it your intention to make it a general rule not to invite the critics?"

"No," replied Mr. Cochran. "Where a play has serious literary interests, I propose to invite the critics, but even then I do not think it should be to a first performance.

"In answer to your further query, I may say that the steps I have taken have not affected the box-office. On the second night I took nearly £500, of which only £40 was advance booking. The house was sold out, and money was refused."

THE PLAY IN PARIS.

Increase in War Tax Returns—Revivals and Productions in Prospect.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The entertainment tax produced during the month of July 3,728,000 francs, which is more than the 1,630,000 estimated by the Budget framers, and an increase of 339,000 francs over the corresponding month of last year. During the first seven months of 1922 the tax on admission to all places of amusement netted 29,478,000 francs for the Treasury, being 371,000 francs more than was expected, and 857,000 francs increase on the corresponding period of 1921. Managers consider the situation as critical; the authorities simply rely on the statistics, claiming the theatrical receipts must be greater as the percentage tax on admissions show such a satisfactory condition, and no heed is taken of the cry of alarm that the business is yielding little profit, necessitating a serious cut in expenses that is bound to have a serious effect on the future welfare of the French stage.

A Theatreless France.

The various syndicates are now organising for the threatened closing of all theatres, music halls, and picture halls next February if the Government does not, before that period, introduce a measure for the partial relief of entertainment caterers by a reduction in the rate of the present tax on admissions. Even some of the French critics, who do not pay the taxes, thanks to a special red card given them by their Government, are supporting the directors in their demand. At present the tax remains at 6 per cent. for theatres, 10 per cent. for music halls, and a sliding scale according to monthly receipts, reaching 25 per cent. for moving pictures; in addition to which there is to be added 10 per cent. for a poor rate, paid only by the amusement profession, and not applied to any other luxury, and a municipal tax on admissions. The two latter are particularly objected to by managers, who contend that as every man is (or should be) equal in the eyes of the law the poor rate ought to be paid by every trade and profession, and not only by theatrical enterprises, which is a trade after all.

Nothing Very New.

However, business remains good at the majority of houses now open, where revivals reign. Thus at the Femina "La

Coming Events.

"Raffes," with André Brule, will be the card of Leon Volterra for the Theatre de Paris towards the end of the month. A comedy by Nozière, "L'Amour d'Helene," will be the vehicle for taking down the shutters at the Theatre Edouard VII. The Alhambra starts again next Friday, Aug. 25, and P. Gémier will try his luck in the manager's chair of the Odeon on Sept. 1. Thenceforth there will be a rapid series of reopenings, and possibly a few novelties. A play by Briens is due at the Vaudeville, to be entitled "L'Avocat." François Porché's new promised work, "Chevalier de Colombe," will be given at the Comédie Française on Sept. 15. An opera by Maurice Maeterlinck, music by Charles Cuvillier, is listed for the Theatre Femina; "Les Vignes du Seigneur," by P. Croiset and R. de Fiers, is spoken of for the Gymnase, and even "Le Chasseur," five acts, of Pierre Morier, may be seen at the Ambigu, now controlled by P. Gavault, late manager of the Odeon, in conjunction with Jean Coquelin. Other new plays are promised, but managements now tarry, feeling the pulse of taste and the resources of authors before venturing far ahead.

At the Theatre des Ternes a three-act opera, "Mademoiselle Miss," by Paul Murio, score by Fernand Bastin, is being rehearsed.

FIFTIETH ANNIVERSARY AT THE LANE.

Interesting Double Event.

Mr. Arthur Lewis, who plays the King of Algarve in "Decameron Nights," was overwhelmed with congratulations on Saturday, on attaining his 76th birthday.



MR. ARTHUR LEWIS.

which also marked the 50th anniversary of his first engagement at Drury Lane Theatre. Mr. Lewis has toured half the

world under various famous managements, at one time acted as a war correspondent, and had some experience of the Franco-Prussian war.

It was also fifty years on Saturday since Mr. Bruce Smith commenced his brilliant career as a scenic artist, mainly in association with Old Drury.

A few friends, hearing of this interesting double event, decided to commemorate the occasion by a complimentary luncheon at the Monte Carlo Hotel, at which, in addition to the two guests, the following members of the "Decameron Nights" company were present: Messrs. H. A. Saintsbury, Cowley Wright, Ivan Berlyn, Ernest D'Auban, Joseph Myer, David Miller, John Keating, Jefferson Gore, Vickers Smith, and Hugh Buckley.

A GOLFING HOLIDAY.

Mr. Arthur Wontner, who has been having a fortnight's golfing holiday in Devonshire, returned to the cast of "The Bat" at the St. James's Theatre on Monday evening. During Mr. Wontner's absence the part of Anderson, the detective, has been admirably played by Mr. Allan Jeayes, and Mr. Jeayes' part of the Unknown Man has been taken by Mr. Howard Sturge.

The 25th performance of "The Bat" will take place at the St. James's on Wednesday, the 30th inst.

A touring company of "The Bat," under Mr. Gilbert Miller's direction, is visiting the larger seaside towns, playing to enormous houses.

VARIETY WILL LIVE ON.

WHERE MANAGERS MAY DISCOVER TALENT.

By ROBB WILTON.

There is no reason to fear that variety will die, or even decline.

No, variety will live for ever. The word variety describes its own meaning. Variety is life; we live for variety, and so long as variety remains clean and up to date there will always be a keen public desire for it.

I am referring to variety in the strict sense of the word—not to three or four turns of the same calibre on the same bill, or one turn following another of a similar kind. That is not variety in any sense of the word. It is sameness. Variety properly served up, I believe, will always be in demand.

There is always one consolation, and that is that people will always want comedy in some form or another. Mine is a comedy character turn, by the way. To be a character comedian an artist must be an actor as well. He should have been trained in



ROBB WILTON.

his early days as an actor, so that, if necessary, he can hold his audience without buffoonery.

Present-day audiences enjoy something with a semblance of a story in it, even though it be burlesque. A comedy sketch with good character comedy is the requirement of the hour.

More Openings Wanted.

I agree entirely with Miss Maidie Scott's views as expressed in an article in "The Era," that there are many music hall artists to-day who would make many West-End productions, not only revue, but productions of the more serious type. There are plenty of character actors in variety, but because they are on the music halls the managers do not look for them. There are complaints about the provincial actor not getting a chance in London. The same applies to the variety artists. There should be bigger openings for the variety artist.

Quite a number of variety artists come to the halls from the hard grinding mill of the theatre, but present-day managers seem to have lost sight of them. Or do they prefer instead actors and actresses of mushroom growth? Would it not tend to advance the art of acting if those who

had had experience, first of the theatre and then of the music hall were given places in the casts of new productions?

There has been much said about the dearth of English talent and the influx of foreign talent. I do not want to say a wrong word about the foreign competition we have to meet, because, naturally, if a British artist gets the chance he will gladly accept the hospitality of a foreign country if he can get better terms and conditions than he can at home. But I will say this: if the British methods of discovering talent for the theatres were altered the present situation would be eased considerably. The theatrical manager doesn't dream of going to variety for his cast for farcical plays and character comedy.

More Edward Terrys!

True, there is no Edward Terry in the theatre to-day. But there may be one or two Edward Terrys discovered if only the managements will search for them, either in London or the provinces.

Why, therefore, are they not searched for?

There is one thing that a variety artist likes—and that is independence. He must keep himself up to scratch condition. He does not require a stage manager. He is his own actor, his own stage manager, and, in many cases, his own author. Thank God he is not his own audience, too!

I write my own material because I know best what suits me. I am fortunately placed, because I am afraid there is a dearth of good comedy writers. Most of the "stuff" you get you immediately recognise as some of the old material dished up. Nowadays artists must have something original.

No More Coon Singing.

For many years before coming on the halls (and I have been in variety 14 years) I was on the legitimate stage. I remember as a lad joining a company of amateurs. We went to a place in North Wales, being engaged for two nights by a local bowling club, to give imitations of different "stars." I took Eugene Stratton's songs. We got the "bird," and the following morning the secretary of the club came round to see us, and suggested we should take one night's money and get out as quickly as possible. I was concerned about what had happened, full of wonderment, and said: "It's strange. We have always done well before at your club. What do you object to?" "Well," he replied, "I think the real cause of the trouble was the fellow who sang a coon song." Fortunately for me he did not recognise me without my make-up! That was the finish of my coon singing career!

Fire Station Fire!

As you know, I play the character of a fireman. Here is a true story. When appearing at Birmingham there was a knock at my dressing-room door, and an official of the local fire brigade came in and complained of my scenery not being fire-proof as required by the local authority. He asked me to go with him to the "flats" and have a look at it. I did so, and the official, striking a match, put it to the edge of the cloth as a test. We scarcely had said "I told you so" than the cloth got well alight, and it took five of us to put out the fire. My fire station might have been burnt to the ground.

THEATRE v. MUSIC HALL.

TO THE EDITOR OF "THE ERA."

Sir,—It was with great pleasure that I read your leading article to-day. For many years my work has been divided between theatres and music halls, and I heartily agree that the one-time barrier between "legitimate" actors and variety performers should be broken down and all existing remnants of it swept aside. At a time when there was a feeling of resentment in the air with regard to play actors encroaching on variety preserves, I made my first ventures on the music-hall stage. A meeting of sketch managers was held under the chairmanship of the late Cecil Raleigh, at which we voted strongly in favour of absolute freedom for the enter-

tainment world—music-hall artists to be cordially welcomed in the theatres for pantomime seasons or occasional variety weeks and the 30 minutes' restriction to be removed (for dramatic fare on the halls).

After all, the flesh-and-blood performers have so much in common when opposed to animated magic-lantern entertainments that a sympathetic blending of our respective spheres of work is a boon to all concerned.

Of late years I have seen but little of the old-fashioned prejudices. On the contrary, there is a genuine feeling of good-fellowship and understanding which indicates a more enlightened outlook on both sides.—Yours faithfully,

EDWIN BEVERLEY.
Opera House, Burnley, Aug. 16.

BEHIND THE SCENES.

The Co-optimists will open at the Prince of Wales' Theatre at the end of the run of "A to Z."

The Scala Theatre will open in September with "The Birth of a Nation," to follow with "Orphans of the Storm" and another big film.

At Christmas-time there is a possibility of a well-known actor-manager producing a big show.

It is not generally known that there is no gallery at this theatre, and that the circle holds about 800 people. It is the largest theatre circle in London, and the theatre is four minutes only from Piccadilly.

When "Tons of Money" goes into its new home at the Aldwych Theatre on October 30, "The Cat and the Canary" will be produced at the Shaftesbury Theatre.

The Palace Theatre takings have reached about £500 per day since "The Four Horsemen of the Apocalypse" was produced. Marcus Loew is delighted.

"Phi-Phi," which was produced at the London Pavilion on Wednesday night, looks like being a great success. Money was refused on Friday night.

Imminent in the West End is the revival of a play produced famously in the early 'seventies.

"Quarantine," when touring, is to be sub-titled "A Compulsory Honeymoon."

Thurston Hall, of "Broken Wing" fame, had an ancestor implicated in the Gunpowder Plot.

Sylvia Leslie will be seen again soon in the West End.

There are 41 stage hands working the Duke of York's aeroplane "crash."

THE VARIETY WORLD.

Miss Violet Vanbrugh at the Coliseum—A New Title—Chirgwin Progressing Favourably—Georgie Wood in Australia.

"The Difference."

On Monday next Miss Violet Vanbrugh will appear at the Coliseum in a new act play by Mr. Matthew Boulton. The play is called "The Difference," and Miss Vanbrugh will be assisted by Mr. Ben Webster and Mr. Harold French.

A New Title.

We hear that a new title for a show has just been registered by Ireland Catter, who is now successfully playing in Harry Slingsby's revue, "Something New." It is "Marks—20 Laughs a Penny."

G. H. Chirgwin.

His many friends will be glad to hear that G. H. Chirgwin is progressing favourably owing to the splendid attention he has received from Dr. Cutler, of Walton-on-Thames, and from Dr. Fenn, of Streatham. If he could only get a little more sunshine, says the popular White-Eyed Kaffir, he would be doing better still.

"Cinderella" at the Hippodrome.

In the next Wylie-Tate London Hippodrome pantomime—for which the subject of "Cinderella" has been chosen—there will be shown an Enchanted Lake, all of real water! This is a kind of reversion to type. From the opening of the Hippodrome 22 years ago, and on for several seasons, each successive production was partly of an aqueous description. That is to say, the chief sensational episode took place on, in, or under real water supplied by what was known as the Hippodrome "Pool."

Georgie Wood in Australia.

Wee Georgie Wood is making good in Australia, where he is at present touring. At the Tivoli, Melbourne, after his performance of Black Hand George, leader of the alley desperadoes, he was crowned with a laurel wreath. Georgie is said to be likely to be one of the finest drawing stars who has paid the country a visit. Dolly Harmer, who is with Georgie, is also making good, and she is described as a comedienne of the first rank, a position which has long been ascribed to her on this side of the water.

Marie Lloyd.

The Queen of Comedienne was in fine form at the Palace, Hammersmith, last week, drawing excellent business. Her items were very well chosen, and greatly pleased the patrons, and she was given the heartiest of receptions. Marie, who is at Hford this week, goes to the Alhambra on Monday.

The Duncan Sisters.

The report that the Duncan Sisters were leaving for America at the end of their engagement at the Victoria Palace is incorrect. The clever couple are returning to the Moss Tour, and go to Liverpool Empire this week, coming back to London at the Finsbury Park Empire the week following. Afterwards they make a trip to Paris, which they will visit for the first time.

New Liverpool Production.

Prior to its presentation at the Empire, London, Mr. Edward Laurillard's new musical, "entertainment," The Smith Family, will be given next Monday at the Liverpool Hippodrome. The cast comprises Harry Tate, Ella Retford, Connie Ediss, Mabel Green, Phyllis Bedells, and Billy Caryl. It will be given once nightly.

Edward Bawn.

Mr. Edward Bawn, who has disposed of his interests in the Edmonton Empire to Mr. Sidney L. Bernstein, was for a considerable period director and secretary of the Edmonton Empire, and took an active part in booking. Mr. Bawn, as he was affectionately called by all and sundry in Edmonton, now looks after his theatre, the Royal Pavilion, Ramsgate, which Mrs. Bawn, wife of the late Harry Bawn, co-directs. Mr. Edward Bawn was recently the happy recipient of a £1,000 car by his mother. Lucky dog.

Rene Hall.

Rene Hall appeared at the King's Hall, Dover, last week, in her Scottish speciality act, and was most successful. In her Highland costume she presents a smart and winsome appearance. As an instrumentalist, with her bagpipes, she gives a clever rendering of marches and reels, and is equally successful in her finished violin work. Her turn was much appreciated.

Spirits for the North.

Those who wish to see Captain Clive Maskelyne's remarkable exposure of spirit photography in "Spirit, Masks and Faces" at the St. George's Hall would be well advised to take the opportunity before it is too late. According to numerous requests from Scotland, Captain Maskelyne has at last consented to pay a visit to the North, where he will give some of the demonstrations exposing spiritualism for which his family has been famed throughout the last half-century. He opens in Edinburgh on Sept. 18.

Captain Maskelyne has many happy associations with Scotland. While in the Regular Army, before he took to conjuring two years ago, he commanded a Highland regiment, and led it into action in the war, winning the Military Cross. He will find many friends and old comrades north of the Tweed.

Meanwhile, he continues to demonstrate the fallacies of so-called "spirit photography" twice daily at the St. George's Hall.

Sheffield Empire Outing.

The annual outing of the staff of the Moss Empire, Sheffield, took place on Sunday, Aug. 13. A jolly party of about 90 started early from the front of the house in well-appointed char-a-bancs for Belvoir Castle. Included in the party were Mr. R. Sidebotham, the popular resident manager, Mrs. Sidebotham and family; Mr. W. Collins, assistant manager; Mr. J. C. Fowler, musical director; Mr. Bert Parsons, stage manager, Mrs. Parsons, and a few friends. At Newark a halt was made, and an excellent lunch was served at the Vine Hotel, after which the journey was continued to Belvoir Castle, where a pleasant

time was spent in looking round this historic place. On the return journey tea was provided at the Vine Hotel, Newark, and during the stay here the health of Mr. R. H. Gillespie, the managing director of Moss Empires, and Mr. R. Sidebotham and family were improved. Mr. Sidebotham responding in a happy little speech. Later the journey home was renewed, and Sheffield reached at 9.30. Fine weather throughout the day, combined with the excellent arrangements made by Messrs. W. Collins and B. Parsons, to whom a hearty vote of thanks was tendered, were responsible for one of the most enjoyable outings ever held in connection with the Empire.

For South Africa.

The following artists sailed from Southampton on Friday, per R.M.S. Briton, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.: Loie Conn, Korke and Bray.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that thirty-eight death levies are now due upon the 1922 books. Read stamps thirty-four.

Dover Hippodrome Outing.

The eleventh annual outing of the Dover Hippodrome staff took place on Sunday, Aug. 19. The rendezvous was Maidstone, the party, of over sixty, including friends, journeying there in a couple of motor-lunches was partaken of at the Bull Hotel, where a short list of toasts was gone through. Mr. W. M. Coles, a member of the orchestra, took the chair, in the unavoidable absence of the managing director, Mr. S. W. Winter. The journey was resumed to Biddenden, where tea was served at the Chequers Inn. Mr. W. Medhurst, orchestra conductor, was joint hon. sec. with Mr. Coles.

"Something New" at Chatham.

At the Palace, Chatham, last week, Harry Slingsby's "Something New" played to excellent business. Ireland Catter in the leading rôle was very successful, and gained many hearty laughs. Ford and Lewis also scored heavily. Anita Edis as leading lady sings and acts in charming fashion, and was very popular. Dorothy Pinhoe sang delightfully, and her duets with Tom Maynard were greeted with much applause. The Sparkling Belles also contribute valuably to the success, and their dancing is quite a feature of the show, which has been produced by Cyril Bayliss, who has done his work extremely well. "Something New," which is at the Hippo, Nottingham, this week, will be at the South London on Sept. 11.

George Jackley.

Mr. George Jackley returns to town next week, playing for four weeks prior to his provincial tour on the Moss' tour, and opening at the Granville, Waltham Green, then the London Moss' houses, Finsbury Park, New Cross, and Stratford. George is now concluding a very successful four weeks of the Thornton halls.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild acknowledge with many thanks the following: Lord Lonsdale, £2, donation; H. C. Godfrey, Esq., 6s., collection; and Miss Lottie Albert, for a box of children's clothing.

R. H. Gillespie, Esq., is sincerely thanked for granting the Guild permission to make collections at all the theatres under his control.

The Guild offices are closed for the week beginning the 19th inst. until the 24th, by order of the committee.

The Terriers.

At the meeting on Sunday last Walter Norman officiated as W.T.; Eddy Gray, as V.T.; W. B. Raby, G.C.; Neville Delmar, W.L.; Tom Reno, W.D.; Yettmah, Y.B.; Billy Harding, organist; and Arthur Were secretary.

A hearty welcome was extended to Eddy Gray, Tom Reno, and Harry Fields upon their reappearance in the Kennel. The Order has arranged to hold concerts on the second Sundays in September, October, December, January, February, and June, and ladies' dinners and concerts on the second Sunday in November and on Good Friday, 1923.

The annual dinner will be held in May next. Past members who have automatically ceased their membership may rejoin the Order under special arrangement by communicating with the secretary.

The committee appointed to reorganise the Order will present their report on Sunday next. All Terriers in or near town are particularly requested to attend the usual meeting.

An important communication has been posted to all members this week. Any Terrier who has not received same should inform the secretary.

Robb Wilton.

At the Finsbury Park Empire Robb Wilton is doing very well with his "Fire-chief" sketch, in which he is ably assisted by Miss Florence Palmer. After three weeks in the provinces Robb returns to town with his new show.

Willesden Hippodrome.

Captain E. B. London, who has managed this suburban variety theatre for some time, has returned to his former appointment at Woodwich. While Willesden will miss this genial manager, his successor, Mr. C. Russell Baughen, who is the youngest manager on the Gulliver Circuit, is sure to prove popular.

Manchester Hippodrome Staff Outing.

The annual outing of the Manchester Hippodrome staff took place on Sunday, the 13th inst., over 60 members of the staff participating. Amidst glorious weather the party left the Hippodrome at 9 a.m., and proceeded by charabancs via Belmont and Preston arrived at Blackpool at 12.15. Dinner was served at the Trocadero Hotel, and then the party dispersed, each to enjoy themselves in their own particular way, assembling again at the hotel at 5.15 for

tea. After a very enjoyable drive, home was reached about 10.30. It was unanimously voted that the outing was one of the best they had ever had. Many thanks are due to Mr. Bertram Hies, the manager; Mr. H. Hodgkinson, his assistant; and Mr. Joseph Williams, the stage manager, for the admirable arrangements.

M.H.A.R.A.

The 1256th meeting of the Executive Committee of the M.H.A.R.A. was held on Wednesday, when the following members were present: Messrs. Harry Marlow (chairman of the Committee), who presided; Monte Bayly (hon. treasurer), Alf Herald, Harry Claff, A. C. Astor (vice-chairman of the Committee), J. W. Cragg (hon. trustee), Fred Weelhof, and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Mr. R. B. Viney, of the Woolpack, Endless-street, Salisbury, was appointed as agent in that town in place of Mr. Elliott Park, resigned. A letter was read from the Dundee Shipping Co. stating that they were willing to grant a concession of 25 per cent. to members of the Association presenting their cards on their boats to and from London and Dundee. The secretary was instructed to deal with several cases of refunds.

Lily Long.

Lily Long is at the Holborn Empire this week, and though late in the programme, and following such laughter-raisers as Ernie Loting and Will Evans, she is meeting with her usual hearty reception. For pantomime Lily has been engaged by Mr. John Hart to play at the Opera House, Manchester. Next week she will be at the Granville, Waltham Green.

Harry Taft.

Harry Taft, the new star comedian, is winning golden opinions everywhere he appears. He is sharing top of the bill at the Pavilion, Liverpool, this week.

Frederic Bentley.

Last Sunday week Frederic Bentley made a non-stop run from Manchester with his "Humber" and arrived in good time for the dress rehearsal of "Better and Better."



which opened last week at Golders Green. This production had a good send-off at this house, and this week commences the Moss' Tour at the Grand, Birmingham. It will not be seen in town till October.

Hinsle.

That clever comedy illusionist, Hinsle, whose show is always so artistically presented, is making his reappearance in town, following his Continental tour, and is doing very well at the Holborn this week, ably assisted by Miss Gertie Rees.

Fisher and Lea.

Those entertaining dancers, Len Fisher and Sylvia Lea, are back in town this week, and are doing very well at the Empire, Hackney. We hear they are now considering offers for revue in town.

Frank E. Franks.

Last week, at the Empire, Newcastle, Frank E. Franks scored another big success with his new act, "Looking for Help." Frank is undoubtedly a big favourite at this house, as it was only ten weeks previously that he had played here. Frank, who was sharing top of the bill, is now solely represented by George Barclay.

Pierce and Roslyn.

Always big favourites on the Syndicate tour, those clever entertainers, Pierce and Roslyn, are scoring their usual success this week at the South London. Miss Roslyn is seen in some charming gowns of her own creation, whilst Ed is to be congratulated upon his latest and unique invention, which was first introduced before the public at the Pavilion, Glasgow, some time ago. To be able to change from white face to black and back to white in a few seconds is a unique idea, that took Ed a little more than two years to perfect.

The Valesora Trio.

Another successful act at this house was that presented by the Valesora Trio, who prove to be most versatile entertainers in their new act that was seen a week or two ago at the Metropolitan. Next week they play Hippo, Aldershot, and resume in town again early next month.

Sillar Bros.

At Shepherd's Bush this week the Sillar Bros. are presenting their new act for the first time on the Stoll tour, and are doing particularly well. Next week they resume the Moss tour at the Empire, Glasgow, and the following week are due at the Palladium, Southampton.

Marie Kendall.

Popular Marie Kendall is the bright comedy star this week at Shepherd's Bush, at which house she is heading a strong programme. The happy possessor of some first-class numbers, Marie makes the most of her opportunities, and proof of her great popularity was in evidence at the Holborn Empire a week or two ago. Nat Day was responsible for Marie's introduction to the Stoll Circuit, and is now looking after her affairs.

"ROUND IN FIFTY."

How a Romantic Story was Revealed.

It is probably pretty well-known that "Round in Fifty" is a travesty of Jules Verne's famous "Round the World in Eighty Days." From that fact an interesting romance has come to light. Verne, like Dickens, took his characters from real life; but, unlike the creator of David Copperfield, he did not give them fictitious names, so that there was, in fact, a real Phineas Fogg.

It has been discovered that Phineas Fogg was a member of the well-known Reform Club in Pall Mall, and it was in Paris that he met Jules Verne. Later, Phineas took a house in Wallasey, and it would seem that many of his descendants—or claimants for that honour—survive.

It comes out this wise. "Round in Fifty" is to be the Christmas attraction at the Liverpool Olympia, and the run is to be eight weeks. Having discovered that Phineas Fogg once lived at Wallasey, the Hippodrome management advertised in the Liverpool papers in order to try and trace his descendants, with the object of getting one of them into the cast. Hundreds of replies have been received, and now it remains to be seen who is the real lineal descendant—and the task is not going to be an easy one.

It has been stated that George Robey is going to Liverpool. That is not so. When "Round in Fifty" comes off on Dec. 16, George Robey finishes with the Hippodrome management, and goes over to Sir Oswald Stoll.

But the remainder of the London cast will play at Liverpool. In fact, the whole Hippodrome production—scenery and everything—will be put on at the Liverpool Olympia. Harry Weldon will take George Robey's part, and should there be a Phineas Fogg, of Liverpool, he will be cast for the part of Phineas Fogg, junr.

MISS ETHEL IRVING'S NEW COMEDY.

"The Episode."

Miss Ethel Irving is starting at Manchester on Monday next with a new comedy, "The Episode," which has been written by Harold Palmer, the author of "My Probable Friends." This is Mr. Palmer's first effort as a playwright, and he has provided Miss Irving with a part similar to that of "Lady Frederick," in which she made such a great success.

After being played for a week at Manchester, the new show will be brought to London, and Miss Irving will open at the Coliseum on September 11. In the cast will be Mr. Gilbert Porteous, Miss Lucy Sibley, and Henry Woolston.

Miss Irving, "The Era" learns, has a big comedy undertaking in preparation, and is seeking a theatre for the production.

Marie Lloyd Moves.

Tired of "keeping an open house for everybody," and sighing for that more compact coyness which so often conveys the true homely touch, Marie Lloyd has given up her spacious residence, "Oakdene," Finchley Road, N.W., and settled into a smaller house, "Oakdene," and its magnificent "household gods," will go under the hammer at the London Auction Mart, Queen Victoria-street, on Tuesday, September 5.

Dora Lindsay.

At the Palace, Tottenham, recently, Dora Lindsay, the Scottish character comedienne, presented her new act in town, and her debut was a very successful one. She did equally well at the South London last week. Her numbers are widely contrasted, and she is ably assisted by an excellent pianist. Next week Miss Lindsay will be at the Metropolitan.

Wally Dewar.

Wally Dewar, the original Messenger Boy at the Piano, who is next week appearing at the Empire, Peterborough, is producing his latest song success, "If Only Our Dreams Came True."

Val Vett.

Val Vett, the popular rag painter, is making a great hit in the provinces with his giant rag studies. This week he goes north to Stockton, following with Oldham and Liverpool. Arrangements are being made for him to tour with Sir Harry Lauder on his next American tour.

Mary Fozard.

Miss Mary Fozard, the operatic soprano, possesses a full, rich voice of excellent quality, particularly in the lower register. At the Bradford Palace last week she was heard in three charming ballads, with which she makes a very excellent impression.

The Versatile Twins.

A pleasing musical act is that of the Versatile Twins, appearing at the Bradford Regent last week. They are a couple of talented young ladies who count singing, dancing, and instrumentalism among their accomplishments. They presented three items, a vocal number, a mandoline duet, and a duet with cello and violin, and all were well received.

Herbert Lee.

When Herbert Lee makes his reappearance next week at the Victoria Palace it will be noticed that he has changed his style of work by introducing some fine character-numbers that have proved very successful on the Moss' Tour, which he concludes this week at Newport. Bert will remain in town until November.

Irene Shamrock.

Irene Shamrock, one of the principal artists in "An In One," will be seen in town again on Monday week at the New Cross Empire. Around the provinces Irene has been making a very favourable impression with this show.

Loch and Lomond.

Quite a refreshing entertainment is being presented by Dave Loch and Carrie Lomond on the Moss' Tour just now, and last week at Finsbury Park they were responsible for much laughter with their clever material.

"Fruits and Spice and All things nice"

What about SUPPER!

What shall it be

— chop? —
— steak? —
— fish? —
— or just cheese?

No matter which—

'O.K.'

is delightful with either.

A Rich Thick Sauce—

VAUDEVILLE GOLFING SOCIETY.

A Match with the Kinema Society.
One of the most important items in the future of the Vaudeville Golfing Society is a match with the Kinema Golfing Society, which will take place on Thursday, Sept. 7. Will all members who are in town and willing to play notify Mr. Secretary Hind at their earliest convenience? The Society wants to have as many a side as possible. There will be singles in the morning and foursomes in the afternoon.

Annual Dinner.
The secretary has not yet received all the replies to the recent circular concerning the date of the annual dinner. Will the remaining members send along at the earliest possible moment, as it is desired to fix the date definitely within the next few days?

Monthly Bogy.
Just a reminder that the monthly Bogy Competition takes place on Friday next at Sudbury. Play to commence at 10 or as near as possible.
Attention of members in the provinces is called to pages 4 and 5 of the Book of Rules. They may play for the monthly Medal and Bogy Competitions in the provinces provided their card is signed by a fellow-member or a member of any recognised golf club and posted to the secretary with a shilling Postal Order the same day.

A New Trophy.
Yet another trophy has to be added to the long list of prizes that well-disposed

souls have put up for competition among the members of the Vaudeville Golfing Society. This is the Wylie-Tate Challenge Bowl, a very handsome ornament, which will be played for during the month of October next.

The Captain's Prize.

The competition for the Captain's Prize was duly held at Sudbury last Friday. It was a glorious day both in regard to the weather and also the play. Everybody came out determined to make a bold bid for these much-coveted prizes. Undoubtedly the Vaudevillians' golf has improved beyond measure. The first bogy competition at Sudbury, with a big "field," was won by the score of "four down." This time the "four downs" were nowhere. The victor, Mr. Horace Sheldon, won with the handsome score of "one up," whilst he was closely followed by Charles Tucker and Charles Austin, who tied for second place with "all square." Nor was Mr. J. W. Rickaby far behind with "one down." Mr. Sheldon put on a tremendous spurt at the end and took the last three holes in 11 (bogey being 13), his gross score being 50. Mr. Rickaby had a gross of 54 for his "one down." He played fine golf, and the sparkle of his clubs flashed defiance at all. Other members who turned up included Messrs. J. C. Humphreys, W. J. Bleach, Charles King, Dave Carter, George Sanford, Wilbur Lenton, Len Fisher and Arthur Hanlon.

Billy Danvers.

In addition to playing at the Coliseum last week—where he was a pronounced hit—Billy Danvers was called upon to deputise for Nellie Wallace at the Wood Green Empire on Wednesday night.

Bert Maddison.

We are glad to hear from Bert Maddison that his wife has now recovered from her recent indisposition, which prevented her appearing with him last week at the London, Shoreditch. In her absence Winnie Rousby proved a capable deputy. In December Bert sails for Australia, and although he has declined an offer for the West End, it is possible that he will accept one when he returns from the Colonies.

Ella Shields.

Last week Ella Shields made her first appearance since her return from the colonies at the Stratford Empire, and this week is making her reappearance in the West End at the Victoria Palace. In a week or two we are promised an entirely new act, which will be produced in the provinces, possibly the week after next.

James Stewart.

The original tramp at the piano, James Stewart, is at the top of his form just now, and did excellently at Hammersmith last week. His clever comedy and amusing by-play, together with his brilliant playing, earned for him a very hearty reception. James is at Oxford this week, and returns to town in October to resume the L.T.V. halls.

The Real McKays Home Again.

On Monday last the Real McKays landed at Southampton after a very successful and enjoyable season in South Africa, and opened the same evening at the Hippodrome, Bristol. Next week they commence an eleven weeks' season in town.

Fred Curran.

Always up to date, Fred Curran has found another winner in "Come On, Steve," and audiences at Hammersmith sang the refrain in a very hearty fashion. Fred's other song, "Don't Show Your Goods in the Window and Pull Down the Blind," met with equal favour. Fred is at the Empire, New Cross, this week.

Miss Hilda Nelson.

A few days ago Miss Hilda Nelson was obliged to return home to Harrogate to undergo treatment by an eminent specialist for rheumatism. Miss Nelson wishes to thank those managers who kindly postponed her dates, and hopes to resume on Monday next at the Palace, Plymouth, returning to town the following week to play the L.T.V. Circuit for her usual season.

Mullaney Bros. in "Phi-Phi."

The Mullaney Bros., whose act is usually a feature wherever they appear, have been engaged by Mr. C. B. Cochran to dance in "Phi-Phi," and they opened at Portsmouth on Bank Holiday. They are now at the London Pavilion, and their dances with June are heartily received.

Frank Cochran.

Frank Cochran, the original cobbler from "Chu Chin Chow," who is this week appearing at the Coliseum, was offered a part by Mr. Oscar A. S. in his forthcoming trip to Australia. Frank, however, preferred to stay in England.

Billy Cross.

We hear that Billy Cross, of La Veen and Cross, will be seen here in a new act with a new partner in the New Year.

Niblo and Doris.

Although newcomers to the L.T.V. Circuit at the Putney Hippo, last week, Niblo and Doris were making one of the principal hits of the bill at this house. This week, Dan and Doris are playing the Hippo, Southend.

Malvina.

During her visit to the Coliseum last week—at which house she is a particular favourite—Malvina received offers for immediate dates from the big circuits, but was unable to accept, as she had made arrangements to sail by the "Berengaria" for America, leaving Southampton tomorrow afternoon.

Herbert Clifton.

We hear that Herbert Clifton must sail to the States in December next to fulfil some important dates which have been postponed from time to time. Herbert was particularly good form last week at Finsbury Park, where he was headlining the bill.

Business Booming in Wales.

As a result of the American coal strike we hear that business is booming in Wales and the places of amusement are benefiting thereby. At the Town Hall, Pontypriid, Mr. Rogers reports a decided improvement in the past few weeks. At present Armitage and Leigh are playing a four-week season, and for their opening programme are presenting "Blindness of Virtue" for three nights and "With Edged Tools" for the second half of the week. Mr. Leigh is supported by a fine cast, including Norman Partridge, B. A. Pittar, Wm. Clavton, Marguerite Cellier, and Helena Pickard.

Professor Davenport and Madge Goodall are attracting big crowds on the pier extension, Southend-on-Sea, with their high-diving exhibition. Last week they were filmed by the Pictorial Review and shown at the Southend picture houses.

Kipps and a Car.

George K. Arthur, who will always be known to the film public as "Kipps," has purchased a new two-seater car, and, as he explains, "It's giving him lots of fun." Missing his distance in turning a corner recently, "Kipps" came into violent collision with a film messenger boy's cycle. The contents of the little van were scattered all over the street. George K. therefore went to help collect the scattered films, and to his surprise found that the films contained a film in which he played the leading part.

THE LONDON MUSIC HALLS.

THE COLISEUM.

Mr. Frank Cochrane, the original collaborator of "Chu Chin Chow," is at the Coliseum this week. He sings for his first number, "The Rebel," in a very stirring and expressive fashion. He then announces that, if he can remember the words, he will sing a song that he has rendered a few thousand times, the famous "Cobbler" song. He renders this in his usual artistic way, and followed this up with an excellent impression of a street hawker, an item that possessed a wealth of colourful characteristic detail.

Messrs. Makin and Buckmaster present Eric Barber and Co. in "The Village Dramatic Society," an absurdity in one act in which Mr. Barber excels with some exquisite drolleries as a country vicar, who in addition to announcing the advent of an amateur performance, at the last moment takes upon himself the heroic rôle. The result is excruciatingly funny, and reflects great credit on Mr. Barber in particular, and on Miss Kitty Leigh as Lady Marriot. Mr. Charles Buckmaster as Mr. Phelps and Mr. O'Brien as Mr. Macready.

W. H. Squire, Lily Fairney, and Auriol Jones prove as popular as ever with selections from their extensive and altogether pleasing repertoire. The Four Swifts go very well indeed with their clever and well-presented comedy juggling act. Miss Edna Maud does her usual delightful dancing, and the famous Fuji Family do some wonderful juggling in the Japanese style.

Mr. Tommy Handley achieves a great personal success as the singing husband in "Wrangle v. Wrangle," the latest fantastic concoction of Messrs. Tom Walls and Leslie Henson, Ltd. Mr. V. M. Gaston played the xylophone in magnificent style, taking as his piece de resistance Liszt's Rhapsody No. 2, and the Dancing Demons depulsed very successfully for the Sterling Saxophone Four.

THE ALHAMBRA.

Abundant variety is secured in the Stall programmes at the Alhambra, where Mr. George F. Reynolds rules. The perfect lady with a sense of humour is presented by Mr. Bert Errol, who deals artistically in "modes and melodies." He cuts a striking figure as a dimpled bride singing "The Bells of St. Mary's," with top notes complete. Everybody knows by now that Bert can sing in masculine voice as well as feminine. He has indeed developed a strong and tuneful tenor, which he uses to sing a ballad about "The Rose of St. Domingo," written, as he informed us, by "Little Stew over there," meaning Gordon Stewart, who accompanies him at the piano. The "Rose" is represented by Miss Ray Hartley, who dances gracefully. For an encore Mr. Errol revived an old friend in "Il Bacio," for which he wears the imposing dress which we have long admired.

A cordial welcome was extended to Miss Wish Wynne, whose cameo of character are so realistic and convincing. As a servant girl "fed up" with various situations, and as a cinema enthusiast whose aspirations are disturbed by domestic amenities, Miss Wynne was amusing, but her chief hit was made as a village maiden making love to a backward swain.

Something in the nature of a "riot" was created by the Grotesque Jones, who figure as musical eccentrics and later as gymnasts. Both their comedy and their tricks are effective, and one of the longest turns of the evening was concluded by a burlesque of a couple of lady dancers. Aerial thrills are provided by Enos Frazere, who calls himself the Adonis of the Air and talks of his work in complete, Frazere, who speaks with a distinctly American accent, devotes his time to swinging on a trapeze some ten feet from the stage and then suddenly slipping head downward as far as his feet. There is no net, and occasionally it seems that nothing on earth (or in air) can save him from falling to the stage, but he always grips with his heels, to the great relief of the audience. Mark Daly gets many laughs with his act entitled "Seasoning," in which he figures as an actress discharged for drunkenness. Peggy and Lena Chisholm are two prepossessing young ladies who play respectively the violin and piano. Vivian Foster appears again as the mirth-making parson, and Walker's Juveniles and Larry Kemble with a bike and a ladder also contribute to the bill. By means of the film Mite, Suzanne Lenglen continues to instruct in the art and science of tennis.

VICTORIA PALACE.

The male impersonator at her best is a form of variety that will never die out while it has such a healthy exponent as Miss Ella Shields, who lives up to her slogan, "the ideal of ideals," at the Victoria Palace this week. Her first number is in evening dress and tall hat, "Isle of Girls," in which the land of Manx is so described. Her second is in the rôle of a constable, in the smartest, nattiest of uniforms which no one of less rank than superintendent would sell his soul for—in this uniform and in this capacity she sings "Archie P.C." with great vivacity and charm. Then, dressed in the "nearly correct" attire affected by a dude clerk, she delivers a sequel to "Bertie from Bow," wherein that emancipated personage now describes himself as "Wide Awake Walter from Wimbledon Way," following this up with a delightful midshipman number she concludes, in response to enthusiastic encores, with an Australian melody, "I'm Going Back to the Land of the Kangaroo."

The humour of Mr. Austin Rudd is the finest tonic conceivable for patrons jaded by their day's work, and he sets every one bubbling with merriment with his first number, "Come Inside!" This mirth is quickly worked up to a state of dangerous hilarity with "She's in My Class," an exceptionally amusing number, cleverly rendered, the preliminary announcement of which always arouses advance applause. He crowns his success with a brilliant Coubertine burlesque, "I'm Getting Better and Better."

Mr. Nelson Keys, apart from his own intrinsic worth, understands to a nicety the art of presenting himself. The stage is set with heavy black curtains, and, in the first instance, is innocent of properties or effects of any kind. With no other lighting but a spot light, the only object

to be seen on the stage is Mr. Keys himself, who, dapper and debonair in evening dress, sings "All Alone" as an opening number. This is followed by "I'm in Love With You," "Squire Chalmers," and a terpsichorean skit, "They Call It Dancing," in which Mr. Keys cleverly depicts a short man dancing with a tall girl, a tall man dancing with a short girl, the fatuous young man who dances to everything, including the National Anthem, and the very old man who ought to be in bed but skips about the dance floor. A very excellent feature of Mr. Keys' programme is a five-minute sketch, "Change of Treatment," by George Elton, in which he is ably assisted by Miss Irene Russell. Mr. Keys plays the dual rôle of a husband and a brother, the latter advising the wife to try treating the former, when drunk, with kindness. She does so with an unexpected and not altogether desirable result.

Mr. Henry J. Corner's musical ensemble, "Symphonia," a combination of instrumental and vocal harmony, is an act that always gets, and fully deserves, a big reception. Mr. Corner himself, an exquisite tenor, makes a great personal hit with "The Road to Home Sweet Home," and his 'cello, violinist and pianist all do extremely well with their selections.

Mr. George Bass, the popular comedian, makes a welcome return at this theatre; Miss Dolly Victoria and her brother Cecil, with their trick cycling, deputise for the Strength Brothers; Mr. Bert Elliott does marvels of jugglery with his "topsy-turvy toppers," etc., and the Goodalls give a pleasing performance in a trampoline act.

THE METROPOLITAN.

Haywood and May is a title that hides a pigeon pair of artists who are as versatile as they are clever. This will be realised when it is explained that they effect a complete metamorphosis from a delightful study of good-natured senility, entitled "Darby and Joan," to a hot-blooded scene about a Spanish bullfight. Give them but a minute and again they appear as a hard-hunting squire and his good lady. Plenty of good singing, bright dancing and hitting music in their turn, and lots of humour to keep it together. A big reception and "tabs" call for Haywood and May. Little Vera Kitchen is an arch little damsel who puts across a neat little nautical ditty for all it is worth, and accords the same more than adequate treatment to that popular song, "I'd Love to Fall Asleep and Wake Up in My Mammy's Arms." Altogether a clever little artist.

There is plenty of originality about the musical item presented by Miss Gertrude Long and Mr. Spencer Ward. The curtain setting, with its piano nestling in an alcove, for instance, and the unexpected interruption from the young knut in the auditorium. But above all these two can sing and play. Miss Long's rendering of Rachmaninoff's celebrated Prelude and Mr. Ward's fine baritone voice in that equally popular "On the Road to Mandalay" make splendid hearing. It was not surprising that these two had to concede an additional song. Manuel Vega, with his two inscrutable and immobile assistants, met with his usual success for his clever olla-podrida of acrobatics and fun-making. He has a novel way of doing everything.

There are thrills in plenty for the Metropolitan audience this week, for the capital written playlet, "The Devil's Tinder," occupies a prominent position on the bill. Nothing has been spared to give the true local colour to this story of love and revenge in sunny Granada, and the special music written by Mr. Harold Austin fits well into the picture. Miss Mary Mayfern, who plays the all-important rôle of Maraquita, finds good opportunity for the display of her powers as an emotional actress, whilst a fine, full-blooded portraiture of the bull-fighter is provided by Mr. Philip Fernandez. Others who enact their parts very capably in Mr. John G. Brandon's play are Miss Ethel Ross, Miss Louisa Ayrton, and Mr. Fred Waller. Roman, the wandering violinist, finds plenty of favour for his melody-making, and the programme is completed by such excellent items as Mr. Ernie Redfern, light comedian, and that clever acrobatic act represented by the Flying Banavards.

PINSBURY PARK EMPIRE.

The Two Rascals—head a fine bill here this week, and in "The Older We Get" and "We're Hungry," have two songs which they exploit to the best advantage. Their impressions of Irish and Hebrew characteristics are also keenly enjoyed. The musical act contributed by the Femina Quartette, in which piano, violin, 'cello, and a beautiful soprano voice all figure prominently, remains one of the highest artistic excellence. Miss Stella Ambrose (violin), Miss Kathleen Ambrose ('cello'), Miss Marjorie Samuel (piano), and Miss Estelle Mark (soprano), being the clever exponents. An enthusiastic recall was deservedly accorded.

Mr. Robb Wilton contributes an amusing character-study of an incorrigible out-of-work, supplementing this with his irresistibly droll "Fireman" scene, in which red-tape officialism is held to ridicule; a double curtain and recall resulting. Katrina, the embodiment of youthful grace and beauty, submits her charming classical dancing act, in which she is capably assisted by Joan, to the emphatically expressed approval of the audience. Mr. Syd Moorhouse, despite the handicap of being first turn, overcomes this by the clever exploitation of a good voice and considerable dramatic ability in "Let To-day be the Day" and "Old Pal," the latter especially being finely sung. Mr. Moorhouse is also a siffler of merit. Mr. Charles Althoff, splendidly made up, submits a lifelike study of an old fellow approaching senility, but who nevertheless manages to scrape a tune of sorts out of a violin almost as decrepit as himself; and Johnny Fuller, in his clever "cat on the wire" act, is an ideal final turn.

SHEPHERD'S BUSH EMPIRE.

That talented comedienne, Miss Marie Kendall, having a great success at the popular hall on Shepherd's Bush Empire this week. She is singing three new numbers, all very excellent. The first tells of

the ambitions and intentions of a certain Polly Pancake, candidate for Parliament; in the second we are introduced to a lady who is rejoicing because "my old man has gone away," and the third deals with the joys of love-making "on a cold and frosty night." So generous a contribution to the programme proves, however, insufficient, and Marie, for an encore, lets us into secrets about a certain coster and his poetical sweetheart. This famous artist has a style which is all her own, and her reception on Monday was deservedly enthusiastic.

St. Just and Higgins are a couple of uncommonly good light comedians, one of whom has, moreover, decided gifts for character-work. Both, indeed, are versatile, and their act includes some brilliant playing of the piano, comedy songs, fine whistling, dancing, and plenty of humour. Gladys Simmonds makes a big hit with her soprano singing, her renderings of "Il Bacio" and "Comin' Thro' the Rye," being in particular, loudly applauded. The Sillar Brothers score greatly with their "laughs and falls," and Harry Atkinson, the Australian Orpheus, gives some of the most perfect imitations of musical instruments that we have ever heard.

Sandy Powell, well in the front rank of the younger comedians, has some excellent new material. His "down and out" book-maker will doubtless become as widely known as his famous policeman. Both his numbers this week cause great laughter. Torino, in a beautiful garden scene, justifies the description of "the master juggler," his speciality being billiard cues; and the great acrobatic dancers from the Adelphi Theatre, Misquett and Maxley, contribute three really wonderful dances, their "Parisian Rag" being an amazing performance.

STRAFORD EMPIRE.

East once again meets West in a first-rate programme here. Hotly King tops the bill, and receives a hearty reception, "Bachelor Days," "Rain, Rain, Go Away," and "Birdcage Walk," all being loudly applauded. Called before the curtain again and again, Miss King conceded an additional item in her old favourite, "This Is My Birthday." Duncan and Godfrey, in their great success, "A Lonely Sailor," proved themselves a comely couple of the first rank. They were "called" twice in no uncertain manner. Nixon Grey is always certain of a warm welcome, and keeps the house in right good humour with his contributions. His song, "Truth is Stranger than Fiction," was capably given, and his analogies were cleverly drawn. He had to appear before the "sals" twice before the audience would let him retire. Marny and Robert, the Messenger Boys from Broadway, are a quaint pair. Their "Jungle Town" song went extremely well, while their dancing was unique. They quickly made good, and were heartily applauded. Jack Lane, the Yorkshire Rustic at the Piano, was as humorous as ever; while Carr Lynn's mimicry was a never-failing source of merriment. The Four Sisters, gymnastic entertainers, completed.

SOUTH LONDON.

A veritable whirlwind of harmony reverberates throughout the South London Palace this week during the performance of Pierce and Roslyn. The light-hearted gaiety of this couple is most infectious. Both can sing, both are clever musicians, and this, combined with their hilarious joy, led to insistent demands for more. In a little speech Mr. Roslyn said it was a real treat to come back to receive such a fine welcome after being away for a year, visiting America and other places. Florrie Desmet's funny ways helped her considerably in the singing of her two songs, "With My Bottle of Eau de Cologne" and "When I Became an Actress on the Pictures." In the latter number the working of the revolving lights whilst she carried out her amusing poses provided quite a realistic cinema effect. She was exceedingly well received.

The Valera Trio are three pretty embryo Karavinas, if one may say so. Their dances in national costume and the other graceful evolutions were wonderfully well done, and with the sympathetic assistance of Mr. Paul Clifford's orchestra the whole act proved a welcome attraction.

Finlay Dunn is here, too, with his piano and original contributions, and is very heartily received. Other popular contributions to the capital programme were by Emile France, the Millie and Gordon Trio, White and Pyke, and the Dauntton Shaw Troupe.

OLYMPIA, SHOREDITCH.

A capital programme is presented here, including many notable turns. Nick Morton, the talkative songster, is a great favourite with "This Wonderful World We Live In," and his playful patter, which follows, is spoken to a rippling accompaniment of laughter. Jack and Evelyn, the lightning express artists, in their new sketch, "Fauland," put in some excellent work and plenty of new wheezes. "Passers-By," as sung by Evelyn, with interruptions by Jack, is a gem of humour, wit and observation. Their "Bandit" burlesque is rattling good fun.

Mayne and Sheridan, in their duets and dances and cross-talk, are a great feature of the bill. Their eccentric dancing is neat, dexterous, and highly original. Mart and Pep are a pair of very clever acrobats and balancers, who should make their way in the variety world. The musical entertainment by Broughton and Creedon is most artistic, delightful, and refined. Their rendering of the duet, "Dearest Little Girl," and the songs, "Mississippi," and "Sparkling Eyes," is delectable. Eddie Gray does his novelty comedy and juggling act with great dexterity and aplomb. Max Landris and Nita Capelli contribute a capital dancing act; light as a feather is Nita, and Max is a first-class dancing partner. Bi-Bo-Bi and his bells are always welcome. Alec Fredson, in his song of "A Night Out," whirling and twirling with Mollie Ryan, followed by stories, whistling, "make believe," and more dancing. Kiddy Kennedy is a blithe little wee Scotch lassie who sings Scotch songs with a humorous turn.

ACRES

BY THE SEA

AT

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land will treble and quadruple its original value as the further development of Peacehaven proceeds.

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present themselves to really enterprising tradesmen and those engaged in the various professions.

The soil is wonderful, the air invigorating, so much so that Peacehaven may be considered to be the healthiest spot in Great Britain. The scenery is the finest in Sussex. Hotel Peacehaven will be ready in a few weeks. Steps now lead from the great cliffs to the beach. Golf, tennis, bowls, cricket, fishing and boating are available within a short distance.

Travel down from London to Brighton and take a bus from the Aquarium to Peacehaven. The Company's motor-cars will meet by appointment those preferring to travel to Newhaven Town Station. No charge is made for use of cars.

Luncheons and teas are served at Peacehaven.

HACKNEY EMPIRE.

Despite the hot weather, this popular hall has assured patronage. Bond Rowell, with his song show in a picturesque Wedgwood setting, sings "The Story of Old Missouri," and so eloquently pleads for us to forgive the "black sheep" of the family and bring back fond memories of his mammy that the audience, moved by his melody, take him to their hearts. He has a very pleasant manner, and a good stage style, and in "Pretending," a tuneless ballad with a moving theme, he at once takes the public fancy, and is loudly acclaimed. Leonard Fisher and Sylvia Lea, the entertaining entertainers, are a smart and agile pair, whose "Wonderful Dance" is enough to set everyone crazy to dance as nimbly and gracefully as they do. A peculiarity of all their songs is that they all develop into dances, and their chief d'œuvre is the new value which is chiefly remarkable for the fact that, despite their whirling gyrations and aerial effects, they both start and finish on their feet. This turn was immensely popular.

Victoria Carmen, and her shadow, are ever welcome, with her dainty and chic personality and pretty voice in the cheery ditty, "Never Mind." Her fascinating way, handsome appearance, and picturesque garb all conduce to please the eye and ear, and her dinky little shadow dances to this sentiment. "When My Baby Smiles At Me" is very brightly and effectively rendered, and this song also concludes with a dainty dance by her shadow. "The Night of the Ball" is also delightfully given, in fine voice with excellent expression. Ernest Shand, the comedian, gives his humorous ditty, "Otherwise," and his patriotic song, "Our Young Man," with great effect and characterisation.

Mello and Nello, in comedy and strength, give a remarkable display of acrobatic tumbling in their restaurant scene, and their balancing feats are noteworthy. Constance Wentworth, Frederic Lake, and Gwen Coates, in their musical scene, are a great success.

"What Are You Going To Do, Dear?" (duet), the violin solo, and Fred's Somersetshire song and Constance's "This Is the Crown of the Year" are all well given, and the operatic excerpt is very acceptable. The all-round comedian, Ernie Mayne, is here with his latest ditties, including "Hullo! Old What's-er-name," with its quaint dance, which is quite one of the best songs we've heard him sing. He also chortles about his husband, the dustman, "What Do You Think of That?" and a dreadful old dame he is, who keeps the audience thoroughly amused, and his business is distinctly good, and his monologue gets the glad hand. The Dancing Demons give a Dorkies' Carnival of calisthenics and eccentric dances.

Bert Weston.

Last week at the Hippo, Southampton, Bert Weston was "topping the bill," and made a decided hit. The patrons thoroughly enjoyed his entertainment, which contains his own original material.

Tambo and Tambo.

The expert tambourine spinners, Tambo and Tambo, recently arrived back from South Africa, and report a wonderful time, the best they have ever had. They have now commenced a tour on the Continent, and return in October to open in town.

A FEAST OF VARIETY.

Popular Favourites at Shewsbury Fête.

For an almost unbroken period of 42 years the "ancient and loyal borough of Shewsbury" has been famous throughout the land for its "Flower Show." Its attractions are not confined to flowers and fruit; first-class variety turns and good music figure on the bill of fare, and its reputation for music and variety was maintained at this year's show, held last Wednesday and Thursday.

Three great military bands played both singly and in combination. The Coldstreams, under the baton of Lieut. R. G. Evans; H.M. Irish Guards, conducted by Lieut. Chas. H. Hassell; and H.M. Welsh Guards, under the leadership of Lieut. Andrew Harris, L.R.A.M. Combined, the performers numbered 120.

Given such diverse and pre-eminent variety talent as was on view, the most impartial and discriminating critic would hesitate to allot "the top" to any speciality; therefore we take them in the order given on the advertisement bill of the Fête.

Ever popular, the Four Flying Leo-Tards were daring, graceful, and skilful gymnasts. The Jolly Jovers, musical and eccentric acrobats, performing on a double horizontal bar, delighted the audience, as did the Five Pettles. Then there were Jack Delino, the New Zealand wire wonder, and his accomplished partner; the Han-varr-Leo Trio, quaint, cute, and original jugglers; the Jenkins Bros.; Pipifax and his Partner; the Four Clovelly Girls; the Four Charltons; the Bel-Air Trio; Bert Hughes and company; Fred Cooper and company; and lastly, though by no means the least, the Ten Tazer-wouth Arabs from the Sudan.

THE GOOD OLD ANNUAL.

Portsmouth Theatres' Staff Outing. Sighs are heard for the return of the good old days, but Portsmouth, with its 87th week of stock, is keeping "its old end up." It keeps up the old bonhomie of master and servant, as could be seen on Sunday, Aug. 13, when Mr. Peter Davey (general manager), of the Royal, King's, and Prince's Theatres gathered his flock (of staff), and away they went, per char-a-banc, to Brighton.

The County Cricket Ground Hotel, Hove, was reached a little past noon, where the party was joined by Mr. Harold Wigan (managing director). Luncheon was served almost immediately, and very good it was, too; the proprietor of the hotel, Mr. Fred Pigott, had certainly done of his best.

The menu card bore the following appropriate verse—

WELCOME.

We may live without friends, we may live without books,
But civilised men cannot live without cooks;
We may live without love—what is love but repining?
But show me the man who could live without dining.
Genial speeches, happy in their brevity, were made by Mr. Wigan and Mr. Davey, the party then dispersing to see Brighton as they chose.

At 6.30 the party gathered to listen to a programme of music arranged by Mr. Fred Granville. Home was reached at midnight, everyone happy and delighted with the details for their comfort undertaken by the secretary of the company (Major P. F. Anderson, F.I.S.A.).

"THE MUSICAL ROMANCE."

At the Grand, Clapham, last week, W. Griffiths presented "The Musical Romance." The act has, it is stated, the largest stage organ in the world, weighing no less than 25 tons, and containing 80 miles of electric wire. It has five keyboards, 75 stops, and over 2,300 pipes. Mr. F. Rowland Time, F.R.C.O., is at the organ, and gives a masterly display. There are three scenes altogether—the first of which represents a lonely girl, Pan, and a would-be lover, the scene being artistically done in silhouette.

A notable feature of "The Musical Romance" is the wonderful methods of scene-lighting arranged by the producer himself, Adrian Samoiloff, who harmonises the colours of the scenes with the music.

There are several tit-bits for music-lovers in this show, notably the violin-playing of Miss Dorothy Huxtable and that excellent contralto, Miss Dorothy Squire, whose song, "Softly Awakes My Heart" ("Samson and Delilah"), was most enthusiastically received. Mr. William F. Brodie also, in various rôles, scores well.

Mr. Griffiths and the producer are to be heartily congratulated on giving us something new, and the success of this turn is assured.

Mary Mayfern.

Having almost quite recovered from a rather nasty accident of a few months ago, Mary Mayfern is again delighting her audiences on the Syndicate tour with her dramatic playlet, "Devil's Tinder."

Artistic Decorating.

The modern decoration of cinemas and theatres form such an important part of their reputation, that it is satisfying to see the adornment of the local cinema being brought up to, and even surpassing, the standard set by the bigger London halls and theatres. Such an instance has come to our notice on the re-opening of Vin's Palace, Neath, which has just emerged triumphant, after its redecoration. The scheme is executed in two delicate shades of blue, with gold and other enrichments. The vestibule in particular affords a strikingly effective example of artistic form and colour.

Lohse and Sterling.

Last week, at Finsbury Park, Ralph Lohse and Nan Sterling made their debut on this side, and were given a hearty reception for their clever trapeze act.

FOR NOTES

on

FELDMAN NUMBERS

See page 20.

ties, Ltd.; R. M. Mr. Fred Fulton; Mus. D., Mr. John P. Ross.—Mr. C. A. Stephenson's No. 1 company is at this house with

L. LONDON, L.O. 8
LWALL, E. 14

Marie Goodwin, in "The Night of the Bath"; and Pathé's Gazette.

PAVILION THEATRE.—P. The Macnaghten Vaudeville Circuit, Ltd.; B. M. Joseph Lawrence; Mus. D. Mr. Fred Britcher.—An excellent revue, "No Limit,

Mr. Dick Hardwick.—Linga Singh, the Royal Indian magician, puts on here an attractive and wonderful show; Kotchinsk and Du Buisson appear in a capital new divertissement; Jan de Martell's eccentric Anglo-French comedy is clever and amusing; Iris and Phyllis give a pleasing

CARS taken in part payment.
BALANCE on deferred PAYMENT

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189.

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Works: MILLWALL, E. 14

Drinking: An excellent tonic. No limit, amusing. Drs and friends give a blessing.

BALANCE on deferred PAYMENT to

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NEXT WEEK'S CALLS.

MONDAY, AUGUST 28, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR SEPTEMBER 18 NOW DUE.

ALBANY WARD THEATRES, LTD. (rehearsal, 11).
NOTE.—Rehearsal at all theatres at 11 o'clock.
GUERNSEY ST. JULIAN'S (rehearsal, 11).
Money, Maid of the Mountains, etc.
JERSEY OPERA HOUSE (rehearsal, 11).
Ophelia, The Merry Widow, etc.
SALISBURY PALACE (rehearsal, 11).
The Young Person in Pink.
STROUD PALACE (rehearsal, 11).
The Young Person in Pink.
WEYMOUTH JUBILEE HALL (rehearsal, 11).
Money, Maid of the Mountains, etc.
YEovil PALACE (rehearsal, 11).
Money, Maid of the Mountains, etc.

RAYMOND Continental Tour.

BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 11).
Money, Maid of the Mountains, etc.
HAMILTON HIPPODROME (rehearsal, 11).
Money, Maid of the Mountains, etc.
IPSWICH HIPPODROME (rehearsal, 11).
Money, Maid of the Mountains, etc.
NORWICH HIPPODROME (rehearsal, 11).
Money, Maid of the Mountains, etc.
PAISLEY RINK PALACE (rehearsal, 11).
Money, Maid of the Mountains, etc.
PAISLEY THEATRE (rehearsal, 11).
Money, Maid of the Mountains, etc.
KENNEDY CIRCUIT.
DUDLEY OPERA HOUSE (rehearsal, 11).
Money, Maid of the Mountains, etc.
WEST BROMWICH THEATRE ROYAL (rehearsal, 11).
Money, Maid of the Mountains, etc.
LONDON SYNDICATE HALLS.
(See page 19).

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 11).
Money, Maid of the Mountains, etc.
OLAPHAM GRAND (rehearsal, 11).
Money, Maid of the Mountains, etc.
CROYDON EMPIRE (rehearsal, 11).
Money, Maid of the Mountains, etc.
HAMMERSMITH PALACE (rehearsal, 11).
Money, Maid of the Mountains, etc.
ROLDORF EMPIRE (rehearsal, 11).
Money, Maid of the Mountains, etc.
PUTNEY HIPPODROME (rehearsal, 11).
Money, Maid of the Mountains, etc.
SHOREDITCH OLYMPIA (rehearsal, 11).
Money, Maid of the Mountains, etc.
WILLESDEN HIPPODROME (rehearsal, 11).
Money, Maid of the Mountains, etc.
WOOLWICH HIPPODROME (rehearsal, 11).
Money, Maid of the Mountains, etc.
MACNAGHTEN TOUR.
BLACKBURN (rehearsal, 11).
Money, Maid of the Mountains, etc.
BRADFORD ALHAMBRA (rehearsal, 11).
Money, Maid of the Mountains, etc.
EDINBURGH EMPIRE (rehearsal, 11).
Money, Maid of the Mountains, etc.
FINSBURY PARK EMPIRE (rehearsal, 11).
Money, Maid of the Mountains, etc.
GLASGOW COLISEUM (rehearsal, 11).
Money, Maid of the Mountains, etc.

RAYMOND Touring.

STOLL TOUR.
(See page 19).
VARIETY THEATRES CONTROL- LING CO. LTD.
BOSCOMBE HIPPODROME (rehearsal, 11).
Money, Maid of the Mountains, etc.
BRIGHTON HIPPODROME (rehearsal, 11).
Money, Maid of the Mountains, etc.
LEEDS HIPPODROME (rehearsal, 11).
Money, Maid of the Mountains, etc.
LIVERPOOL HIPPODROME (rehearsal, 11).
Money, Maid of the Mountains, etc.
NEWCASTLE HIPPODROME (rehearsal, 11).
Money, Maid of the Mountains, etc.
PARIS ALHAMBRA (rehearsal, 11).
Money, Maid of the Mountains, etc.
ROLDORF EMPIRE (rehearsal, 11).
Money, Maid of the Mountains, etc.
SOUTHAMPTON HIPPODROME (rehearsal, 11).
Money, Maid of the Mountains, etc.
SOUTHEAST HIPPODROME (rehearsal, 11).
Money, Maid of the Mountains, etc.
WOLVERHAMPTON HIPPODROME (rehearsal, 11).
Money, Maid of the Mountains, etc.

RAYMOND London.

MOSS EMPIRES, LTD.
BIRMINGHAM EMPIRE (rehearsal, 11).
Money, Maid of the Mountains, etc.
BIRMINGHAM GRAND (rehearsal, 11).
Money, Maid of the Mountains, etc.
BIRMINGHAM SUMMERHILL (rehearsal, 11).
Money, Maid of the Mountains, etc.
BRADFORD ALHAMBRA (rehearsal, 11).
Money, Maid of the Mountains, etc.
EDINBURGH EMPIRE (rehearsal, 11).
Money, Maid of the Mountains, etc.
FINSBURY PARK EMPIRE (rehearsal, 11).
Money, Maid of the Mountains, etc.
GLASGOW COLISEUM (rehearsal, 11).
Money, Maid of the Mountains, etc.

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—Mr. Lew Lake presents Les Ronges de Noira in "Splinters."
LLANDUDNO PAVILION (rehearsal, 11).
Money, Maid of the Mountains, etc.
LUTON PALACE THEATRE (rehearsal, 11).
Money, Maid of the Mountains, etc.
NORTHAMPTON NEW THEATRE (rehearsal, 11).
Money, Maid of the Mountains, etc.
PENGE EMPIRE (rehearsal, 11).
Money, Maid of the Mountains, etc.
SHOREDITCH LONDON (rehearsal, 11).
Money, Maid of the Mountains, etc.

"LASS O' LAUGHTER" ON TOUR.

At Bradford.

After a successful run at the Queen's Theatre, "Lass o' Laughter" commenced a provincial tour at the Bradford Prince's on Monday evening, with every indication of success. Only one of the original company—Frank Pettigall—as Davie Nicholson, and Lionel Williams as Richard—remain in the cast.
However, Lola Duncan, who is cast for the part of Mrs. Nicholson on tour, did for a short period play Ailsa in London.
Miss Grace Sweeting, who is playing Jean Stirling for the first time, makes a really good impression. In the first act she was just a little laboured, as if uncertain of her Scottish accent, but as the play unfolded she gained confidence, and was given most hearty applause at the finale. Gerald Fitzgerald plays the part of Ronald, Lord Maxwell, and he, too, is good, and should improve with time. The play is remarkably well cast in the smaller parts. Lola Duncan presents a perfect little character-study of Mrs. Nicholson, and looks the part so convincingly that one cannot imagine her playing Ailsa; Bruce Joy is most natural as Lady Ailsa, and gives a pleasing interpretation of the part; while Ronald Buchanan gives a breezy portrayal of Ian Maxwell. William J. Kemp makes Charles Denis sufficiently vacuous; Archibald McLean is a dignified Martin Cox; and William Gordon fulfils requirements as Sandy Macdougall.
On the Monday evening Miss Edith Carter and Miss Nan Marriott Watson were both in the auditorium, and so, too, was Mr. Thomas J. Courtney, Sir Alfred Butt's general manager.

BIRMINGHAM REPERTORY THEATRE.

The Birmingham Repertory Theatre reopened on Monday night with "Fanny Hill," which was received with enthusiastic appreciation by a large audience. Mr. William J. Ray as Ho Nang, the Chinese store-keeper, filled his exacting role with a good deal of distinction, and Miss Lalla de Velasco as his wife, Na Ho Nang, contrived to impart a little fragrance and brightness into the sombre environment of Limehouse.
Mr. Forbes Dawson's representation of the opium-ravaged artist, Richard Carter, was a clever study, while Mr. Frank Henderson as Sheri Foo (Ho Nang's servant), Mr. John McNally as Victor Edwards, and Miss Dora Barton as Ming Soo completed a very capable cast.

NOTTINGHAM.

THEATRE ROYAL—P. Robert Arthur Theatres Ltd., M. D. Mr. F. W. Wyndham; R. M. Mr. J. H. Ferguson; Mus. D. Mr. John Armstrong. "When Knights Were Bold" can always be relied upon as a big attraction, and a full house on Monday night, filled his exacting role with a good deal of distinction, and Miss Lalla de Velasco as his wife, Na Ho Nang, contrived to impart a little fragrance and brightness into the sombre environment of Limehouse.
Mr. Forbes Dawson's representation of the opium-ravaged artist, Richard Carter, was a clever study, while Mr. Frank Henderson as Sheri Foo (Ho Nang's servant), Mr. John McNally as Victor Edwards, and Miss Dora Barton as Ming Soo completed a very capable cast.

REPERTORY THEATRE—L. Mrs. Edward Compton; M. Misses Viola and Ellen Compton; R. M. Mr. Leonard Wright; Mus. D. Mr. H. Harrington. A delightful entertainment is presented this week by the English Ballet. In a varied repertoire of dances and music, Miss Nina Warburton and Mr. Alfred Haines, as chief exponents, prove graceful and clever, and they are smartly supported by Miss Aleta Delph, Miss Joan Wright, Miss Shirley Moore, Miss Mary Hobson, and full corps de ballet. Mr. Herbert Rudbeck, a robust baritone, gains warm applause for several items. Mr. E. Thornley-Dodge, a clever entertainer, is deservedly rewarded for his appreciative efforts.

EMPIRE—P. Moss' Empires, Ltd.; M. D. Mr. R. H. Gillespie; R. M. Mr. Arthur H. Williams; Mus. D. Mr. Charles Wyndham. The sprightly Gertrude Gittans is topping the bill with her customary success. Together with her partner, she gives a wonderful exhibition of dancing on wire. Delightful singing by L'Incognita, and skilful flute-playing by John Amadio, create a furore of enthusiasm. Frank Benson, comedian; Les Nicoletas, aerial performers; Carter Bromley, raconteur; and Marcelle de Vere, complete the programme.

HIPPODROME—P. Nottingham Hippodrome, Ltd.; R. M. Mr. F. Dudman Bromley; M. D. Mr. R. H. Gillespie; Mus. D. Mr. Charles Wyndham. The sprightly Gertrude Gittans is topping the bill with her customary success. Together with her partner, she gives a wonderful exhibition of dancing on wire. Delightful singing by L'Incognita, and skilful flute-playing by John Amadio, create a furore of enthusiasm. Frank Benson, comedian; Les Nicoletas, aerial performers; Carter Bromley, raconteur; and Marcelle de Vere, complete the programme.

THE DISABLED SOCIETY, which was founded in 1919, have started a factory at 282, St. James's-road, Old Kent-road, S.E., where they are teaching the limberless ex-servicemen various crafts, to enable them to earn a living. There are at present 39 men employed, all of whom lost either one or two limbs during the war, and the Society hope to be able to take on another 50 men as soon as they are in a position to purchase the necessary machinery.

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This article has all the qualities of a first-class Cold Cream, and can be used as such with the utmost satisfactory result, soothing and beautifying the skin, and allaying all irritation caused through cold winds and sunburn.
If your Chemist cannot supply you, apply direct to us, enclosing 2/- for trial tin, post paid.

"£10,000 A YEAR."

At Portsmouth.

Comedy-Drama, in Three Acts, by Hope Septant; Produced at the Prince's Theatre, Portsmouth, on Monday, Aug. 21.
Sir George Delamere, Bart.
Beric Hammersleigh
Guy Rannington, K.C.
J. Grant Anderson
Mr. Humphrey Gammon
Milton C. Curtis
Mr. Augustus Gellibrand
Fred Granville
Timothy Titmouse
Victor Knight
Alfred Stodgkins
Charles Denville
The Rev. Theophilus Twaddle
W. Ainsley
Quirk
Aubrey Norton
Saunders
Evan Roland
Grip
Joseph Moody
Joy Delamere
Enid Cracknell
Mildred Rawson
Beryl Adair
Mrs. Gellibrand
Mary Crawford
Belinda Gellibrand
Adeline Baby
Mrs. Cheal
Sybil Houghton
Liza Cheal
Noelle Sonning
Timothy Titmouse, a poor, miserable, little, under-sized person, assistant in a tobacco shop at Clapton, underpaid and underfed, is thrust forward as the heir to a baronetcy and an estate worth ten thousand a year, and the story is the story of his extravagances and debaucheries, and the unveiling of a plot by which such a fraud upon the rightful owners had been possible. When it is known that Titmouse is likely to become heir to a very large fortune, all his friends and acquaintances gather round him to help him to spend it, and he has a spell of riot and profligacy, which is not without its comic interest. The plot is engineered by Humphrey Gammon, a solicitor, who has designs upon Joy, the fair young daughter of the baronet, Sir George Delamere. Realising that Gammon is out to win her, by hook or by crook, she informs her lover, Guy Rannington, a smart young barrister, who at once forms the conclusion that there must be some hanky business at the bottom of it, and determines to find out what it is. Meantime Titmouse, endowed with the property, leads a life of riotous indulgence until his supplies are cut off by the watchful Gammon.

In the third act a discharged clerk betrays to Rannington the plot by which Titmouse has been foisted on the Delameres as the heir to the Worley estates. It appeared that many years before—twenty or more—a woman of bad character was defended by Mr. Gammon when she was in the hands of the police, and she had told him her life-story, in which she boasted of her love affairs in South Africa. Among others she mentioned the name of Vivian Delamere, on whose death Sir George Delamere had inherited the Worley estate. Of this liaison Timothy was born, and was taken over by the Steppes Guardians and brought up by them as "Timothy Titmouse." It was this child Gammon had decided as being the lineal descendant of the Delameres, and first in succession to the Worley estates, on the death of his alleged father, Vivian Delamere; of his possible illegitimacy he said nothing. Before Titmouse had been allowed to take possession of his fortune he had been compelled by the wily Gammon to sign a deed making over to him half the property and all the costs in the action, which had totalled over £5,000. Rannington takes such action as results in the restitution of Sir George to his ancestral home, and to his (Rannington's) marriage to Joy, the daughter of the baronet. Titmouse, on his part, accepts the inevitable with good grace, and, installed into a shop of his own at Clapton, is really happier than when he thought himself possessed of such great riches, the spending of which he did not understand.

The sterling quality of the acting met with the warmest approval of the large audience. Mr. Victor Knight, as Timothy Titmouse, invested that character with just the right modicum of humour and Cockney pettiness. Another fine interpretation was that of Joy by Miss Enid Cracknell. Noelle Sonning was excellent as "Liza Cheal." Milton C. Curtis, Beric Hammersleigh and J. Grant Anderson had the parts of Sir George Delamere, Guy Rannington, and Humphrey Gammon respectively, and they all did well. Mention should also be made of Mr. Fred Granville as Augustus Gellibrand, a really meritorious performance, of which the audience showed their great appreciation.

Albert Wayne.
Albert Wayne, who recently concluded a season with Fred Karno's "1922," has been engaged to play juvenile lead in Harry Slingsby's revue, "Something New," and opened at the Hippodrome, Nottingham, on Monday. Later on Albert may be doing a double act with Miss Claire Leslie.

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"Efficacious and Most Pleasant."
"Most Soothing to the Skin."

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BILLY LEONARD

Rehearsals for "The Last Waltz."

Dechelle

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Under The Direction of W. S. PEARCE.

Communications re dates to—

SOLE BOOKING REPRESENTATIVE NAT DAY'S AGENCY, Albion House, 59, New Oxford Street, W.C.1. Phone: Museum 4500 & 4501.

NOTICE TO ARTISTES.

There are a few vacancies for our Front page Portrait spaces.

Details and rates—which include cost of block—may be obtained on application to

The Advertisement Manager.

REVUE AT ELEPHANT AND CASTLE THEATRE.

Mr. Jack Cromo's laughable revue, "Go As You Please," seen last week at the Granville, Walham Green, is this week proving acceptable to the patrons of the Elephant and Castle Theatre. The witty "book," tuneful songs, and Jack Cromo's clever body of comedians provide a show that gives entire satisfaction.

Southwood and Lady.

At the South London last week Southwood and his Pink Lady made their first appearance in town since their return from South Africa, and were accorded a hearty welcome. They are at Cambridge this week, and return to London to play the Empress, Brixton, on Sept. 11.

FILM NOTES AND NEWS.

"A Sister to Assist 'Er" Screened—More News of "A Gipsy Cavalier"—"A Bill of Divorcement" Success.

Picture Industry Developments.

A new combination in the motion picture industry which may bring a whole series of developments in its train has been announced by William A. Brady, who was for six years past President of the National Association of the Motion Picture Industry. This is the International Pictures of America, Inc., for which papers have been filed in Albany. The purposes of the company are said to be as follows: To sell in the United States and Canada nothing but foreign-made pictures, distributing these through branches in such manner as to avoid the present lines of distribution; and at the same time to find an outlet abroad for films turned out here by independent producers which have under present circumstances small opportunity. There are, however, far wider implications according to Mr. Brady, who, though not as yet actively interested, predicts that this company may be the means of saving a world market for American pictures in general.

The plan for International Pictures of America, Inc., is to have a board of directors comprising bankers in New York who have powerful interests abroad and other men of financial standing representing the picture industry in every nation of importance. The first meeting is to be held in New York during October or November. Mr. Brady, in the course of a long statement, after referring to the unfair treatment which English producers complain of from Americans in the same line of business, says: "Incidentally, the picture industry in Great Britain will go forward by leaps and bounds within the near future, just as soon as capital is released from what they consider more essential industries."

"A Sister to Assist 'Er."

George W. Dewhurst, who has now entirely completed the five-reel version of "A Sister to Assist 'Er," declares he has produced a distinctively British comedy in which the spirit of the famous Fred Emney sketch has been well kept.

"For over two years I have waited to produce this," says Mr. Dewhurst. "Naturally I mustn't say what I think of my own work, but the author, Mr. le Breton, and Mrs. Fred Emney—who, by the way, plays a small part—both think I have made a funny five-reeler which should prove not only a winner from the trade point of view, but also a striking example of how a short sketch can be expanded into a full-length picture without padding or disconnection."

Mary Brough and Polly Emery are even better in the leading parts than I anticipated, and Mr. Baron, who shares with me the control of our organisation, is delighted with the result. The picture is now ready for showing, and details will very shortly be advertised."

One a Minute.

The familiar slogan, "It pays to advertise," has never been more humorously or conclusively demonstrated on the screen than in "One a Minute," Douglas MacLean's latest Paramount starring vehicle, which is due for release.

The public's susceptibility to an attractive publicity campaign is hilariously proved when Jimmy Knight (the leading rôle assumed by MacLean), a young lawyer, temporarily turned druggist, accumulates a fortune by means of a spurious patent medicine and an enormous advertising campaign.

Marion De Beck, who has appeared in several Broadway stage successes, but who is a new screen personality, plays the leading feminine rôle.

"A Gipsy Cavalier."

Mr. J. Stuart Blackton has completed an arrangement with the International Artists Film Co., Ltd., whereby that company, of which Mr. Alan S. Butler is president, will present "A Gipsy Cavalier," the large film production presenting Georges Carpentier and a notable cast of artists. The Gaumont company will release this film throughout the United Kingdom. The title show has been set for Aug. 31 at the New Gallery Cinema, at 11 a.m.

Miss Mary Clare, who has the "heavy" rôle—Janet—in this J. Stuart Blackton film, is to appear in October in the production by Tom Walls and Leslie Henson of the play entitled "The Balance," by Leon M. Lion. Miss Clare is well remembered as "the dark lady of the sonnets" in Miss Clemence Dane's play, "Will Shakespeare," as Chloe in John Galsworthy's drama, "The Skin Game," and in many other stage and screen plays.

Miss Norma Whalley, who plays the rôle of Lady Forrest, is an actress of wide experience in British film and stage plays, and is in private life the wife of Percival Clarke, one of the Senior Treasury Counsel and the Recorder of Exeter, and the daughter-in-law of the famous lawyer, Sir Edward Clarke. Miss Whalley has been acting in the films for two years, and has played important parts for the Ideal Film Co., Stoll, Masters, and others. On the stage she played the Robert Hichens heroine, "Bella Donna," at the St. James's Theatre after Mrs. Patrick Campbell left the cast.

"The Glorious Adventure."

Mr. Felix Orman's novelisation of "The Glorious Adventure," Mr. Stuart Blackton's colour film presenting Lady Diana Manners, has been issued throughout the United Kingdom in connection with the release of the picture, which recently started in several of the larger cities. The book, which is published by Cecil Palmer, Oakley House, Bloomsbury Street, W.C. (price 2s. 6d.), is illustrated with many scenes from the film.

"A Bill of Divorcement."

The Ideal Film Co. have scored a notable triumph with the film representation of Miss Clemence Dane's play, shown to the trade at the Marble Arch Pavilion on Tuesday of last week. A very strong cast of artists interpret the various characters. Miss Constance Binney enacts the part of Sydney Fairfield with a natural vivacity which makes a perfect foil to Miss Fay Compton, who, as the mother, Margaret Fairfield, gives a fine and impressively dignified rendering. Mr. Malcolm Keen

repeats on the screen the success he made on the stage of the maniacal husband, and Henry Vihart and Fewlass Llewellyn also do exceedingly well. Some splendid photography of English woodlands and gardens and artistic interiors is another prominent feature, and the picture should prove to be one of the outstanding successes of the year. Marks 10.

"Wild Honey."

The film version of Cynthia Stockley's novel was screened by the F.B.O. at the Shaftesbury Pavilion on Wednesday. The plot relates how Lady Vivienne banks her father's plan to marry her to the wealthy Henry Parthen. The latter entices her to his country house and forces his attentions on her. Lady Vivienne faints, and when she recovers Parthen is lying dead on the floor. Three years later, investigating some worthless lands in the Transvaal, Vivienne is saved from bandits by Kerry Burgess, with whom she eventually finds happiness. Miss Priscilla Dean gives a thrilling and effective performance as the ill-used heroine in the many dramatic situations with which the film abounds. Indeed, there is not a dull moment throughout the action. Marks—9.

"Cheated Love."

This Universal film deals with the ambition of Sonya, a Jewish girl, who comes to America as an immigrant. She loves Mischa, a young doctor, and has a great admirer in David Dahman, a settlement worker. Sonya distinguishes herself as an actress in the Yiddish Theatre, and during a performance is successful in stopping a panic. Mischa proves worthless, the love of Sonya, and the picture finishes on a happy note in the mutual affection of the heroine and David. Carmel Myers gives an effective portraiture as Sonya, and the other characters are adequately cast. Lighting and photography are good. Marks—9.

Secrets of Nature.

Some remarkably good photography is one of the outstanding features of this fine series of short natural history subjects which the Regent Film Co. are presenting by arrangement with the British Instructional Films. The unknown manners and habits of the inhabitants of the London Zoo and the world of animal and plant life occupying the seashore and the bottom of the sea are revealed by a series of amazingly beautiful and interesting pictures. Slow-motion photography is utilised to illustrate the rapid movements of the tongues of the tortoise and toad, and the film descriptive of the sparrowhawk is a fine example of the skill and patience expended in the making of this series. These delightful films, which are in a class by themselves, are being edited by Dr. P. Chalmers Mitchell, W. P. Pycroft and Dr. C. J. Allen. Marks 10.

Leicester Picture House News.

Mr. Oliver Rogers, the manager at the Picturehouse, who has been indisposed, is gradually improving in health, and it is reported that he will leave Leicester at the end of the month to take up another position on the same circuit.

The Leicester Hippodrome, which was originally the Empire Music Hall, has just been reopened, the balcony having been enlarged, much to the liking of the patrons. A company, to be known as "The Leicester Hippodrome Co.," has also been formed, with Mr. H. W. Hurst as manager.

Another company to be formed is the Whitwick Picture House Co. This house was recently bought by Mr. S. T. Briers, of Whitwick, for £2,500. Pictures will still be run here on up-to-date lines.

The Melbourne Picture House Co. recently disposed of a piece of land for the erection of a new cinema, and there remain in the city only one site left out of four. The new Repertory Theatre Scheme Committee are endeavouring to acquire one of the picture theatres for the production of plays.

Trained Spider Wanted!
The other day a film producer was asking for a python to play a part in a picture. Now I hear that all Mr. W. P. Kellins is waiting for to complete the big Gaumont super-production, "Rob Roy," is a trained spider to do the Robert Bruce stunt, and inspire Rob to fresh efforts. If any of my readers has a pet spider he has taught to do tricks, he should communicate at once with the Gaumont Studio Manager (Lime Grove, Shepherd's Bush), who is prepared to pay handsomely for the services of a suitable spider. Good looks not essential, but must be able to climb and turn back somersaults, and be gifted with patience.

WHAT WE HEAR.
"Orphans of the Storm" is being booked on a percentage basis, and already, we understand, a large number of bookings have taken place. It is one of the best pictures Griffiths has made.

One thousand pounds has been offered in two directions for the exclusive run in the West End of the British film "A Bill of Divorcement," which has been produced by the Ideal Film Co. They release it to all exhibitors in October, thereby giving every exhibitor a fair chance. We congratulate the Ideal Film Co. on its policy.

The Regent Theatre, Brighton, has been doing enormous business this week with the presentation of "Way Down East." We know of one instance where £2,100 was taken and the proprietors got £100 profit. This is not very remunerative. The terms asked for this picture leave very little for the proprietors.

"April Tears," a haunting valse, by Claude Fenn Leyland, is being played all this week at the Cinema, Bexley Heath.

"Gipsy Cavalier." The trade show date of the much-anticipated Carpentier film, now named "The Gipsy Cavalier," is announced for Thursday, Aug. 31, at the New Gallery Cinema at 11 a.m.

ENTERTAINMENT FINANCE.

Slump Slowly Passing.

MANCHESTER PALACE PROFITS.

Although the slump is said to be passing, there is little or no activity in the entertainment share market. The recovery of interest in indoor amusement is fairly general. Reports from all over the United States indicate that business, which has recently been quite as bad for American as for British exhibitors, is beginning to improve. There is a distinct tendency on the part of the public to return to the picture houses. Considerable interest is being taken in the efforts of film exhibitors to obtain better terms from the railway companies for the carriage of films, and there seems to be some probability that concessions will be granted. Otherwise schemes are said to be pending for an organised service of road transport. Economies of any kind will help companies, so it is to be hoped that protests will have the desired effect.

Movements in share prices have been few and far between. Most Empires recovered a little of the ground lost by the passing of the interim dividend and marked 1 higher at 41 middle. Stoll Theatre debentures were 85 to 90, and the Productions firm at 8s. 6d. to 10s. 6d.; London Pavilions were changing hands at round about 25, and Provincial Cinemas were weak at 3/16 to 5/16. Victoria Palace remained firm with buyers at 1.

PRESENT PRICES.

Company.	Stock	Loan	Price.
Provincial Cinema	£1,000,000	7/8-7/9	7/8-7/9
Do. 10% Part. Pref. Ord.	£1,000,000	11/6-12/6	11/6-12/6
Do. 7 1/2% Cum. Pref.	£1,000,000	7/8-1/0	7/8-1/0
Do. 7 1/2% Cum. A. Pref.	£1,000,000	9/8-10/8	9/8-10/8
Do. 8 1/2% Cum. Pref.	£1,000,000	8-8 1/2	8-8 1/2
Do. 7 1/2% 1st Mort. Debts	£1,000,000	8-8 1/2	8-8 1/2
Stoll Picture Productions	£1,000,000	8-8 1/2	8-8 1/2
Do. 8 1/2% Cum. Part. Pref.	£1,000,000	11/3-11/4	11/3-11/4
Associated Provincial Picture Houses	£1,000,000	1-1 1/4	1-1 1/4
Do. 7 1/2% Cum. Pref.	£1,000,000	6d	6d
Do. 7 1/2% Debts	£1,000,000	45-50	45-50
National Electric Theatres	£1,000,000	10-10 1/2	10-10 1/2
Do. Deferred	£1,000,000	1-1 1/4	1-1 1/4
Do. 7 1/2% Cum. Pref.	£1,000,000	25-26	25-26
London Palace 1921	£1,000,000	25-26	25-26

THEATRE AND MUSIC HALL COMPANIES.

Alhambra	£1,000,000	1-1 1/4
Albion Syndicate	£1,000,000	1-1 1/4
Do. 7 1/2% Pref.	£1,000,000	14/9-15/9
Do. 6% Pref.	£1,000,000	44-45
London Pavilion	£1,000,000	24-25
Do. 6 1/2% Cum. Pref.	£1,000,000	50-51
United Theatres of Varieties	£1,000,000	1-1 1/4
Do. 7 1/2% Cum. Pref.	£1,000,000	1-1 1/4
Metropolitan Theatre	£1,000,000	8/9-9/9
Do. 7 1/2% Cum. Pref.	£1,000,000	44-45
Do. 5 1/2% Cum. Pref.	£1,000,000	51-52
Oxford	£1,000,000	31-32
Theatre Royal, Drury Lane	£1,000,000	1-1 1/4
Lane Varieties Syndicate	£1,000,000	1-1 1/4
Variety Theatres, Consolidated	£1,000,000	1-1 1/4
Victoria Palace	£1,000,000	25-26

Voluntary Liquidation.

A sign of the times is to be seen in the voluntary liquidation of the British Exhibitors' Films, Ltd., 8 and 9, Long-acre, London. The statement of affairs as at July 19 last showed liabilities of £41,260 19s. 6d., of which £15,852 12s. 4d. was due to trade creditors and £14,828 18s. 8d. to cash creditors. The National Bank was stated to be a creditor for £9,385 15s. 4d., while there were total and sundry creditors of £535 16s. 10d., and directors' fees were £657 16s. 4d. The assets, after allowing £966 9s. 9d. for preferential claims, amounted to £37,822 1s. 3d., and comprised cash in hand and at bank and in solicitors' hands £1,868 4s. 2d., trade debtors estimated at £10,000, contingent debts £3,510, and stock of films valued at £22,351 6s. 10d., and other assets. The lease of the premises at 8 and 9, Long-acre was not set out as of any value, but its worth was under inquiry.

Manchester Palace Results.
The report to hand of the Manchester Palace of Varieties for the year to June 30 last shows a profit, after providing for taxation, of £11,300. With £10,200, the balance brought forward, the sum available for disposal is £21,500. In the preceding year the profit was £14,000, with £10,200 brought forward, making a total of £24,200, so that the present result is very satisfactory having regard to the difficult times covered by the accounts. From the balance of £21,500 the directors have written off £2,500 for reconstruction of the theatre, leaving £19,000 available for distribution. A dividend of 10 per cent. free of tax is recommended, which compares with 15 per cent. last time. This absorbs £7,000, and the bonus to directors claims another £700, leaving a balance of £11,300 to be carried forward to next year. The investments of the company in the Empire, Preston, and the Grand Theatre, Hanley, have been included in the assets at par. At the present moment these companies, it is stated, are suffering from the general trade depression, but the directors have every confidence in the future of the concerns. The shares in the Bolton Theatre and Entertainments Company have been written down to market price, viz., £7 per share.

A question has arisen whether the company is liable to Mr. W. T. Hill and/or Moss Empires, Ltd., in respect of the purchase by Mr. W. T. Hill of one-half interest in the Salford Palace, Ltd. A statement in relation thereto will be made at the annual meeting on Friday, Sept. 1, and a resolution submitted.

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FUNERAL OF RALPH PRINGLE.
There was a representative attendance at Arno's Vale Cemetery, Bristol, at the funeral of Mr. Ralph Pringle, aged 66 years, whose death at Averca, Port Talbot, was announced in a recent issue.

After the arrival of the motor cortege a brief service was held at the graveside, conducted by the Rev. B. H. P. Smith, of St. Katharine's, Pylls Hill, and the mourners were the widow, Masters Ralph and Neville Pringle (sons), and Miss Mona Pringle (daughter).

Among those also attending were Messrs. H. Livemore, A. S. Morrison and A. E. Rogers, Percy Condyck (Bristol Artists and Press Club); A. M. Youren (manager to the late Mr. Pringle at Port Talbot); F. Sanger (Coliseum Picture House); J. Thomas (Cinema Operators' Association); G. Jander (Messrs. Billing, Jarrett and Reach); E. Harris (Triangle Picture House); T. Canring (Hutwell Road Picture House); W. Johns (Castle Street Cinema); H. Tomkins (Bristol Picture House); W. E. Turner (chairman of the Old Comrades' Association, Grenadier Guards, who served with deceased in the 2nd Batt. Grenadier Guards); Mr. Sydney C. Bishop and Mrs. Godwin.

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Mr. Hook's earliest recollection of pictures seen in 1901 was "Queen Victoria's Funeral," "The Soldier's Return" (a pathetic workhouse drama), and "umpire" faked films of the Boer War (no cameras were allowed in the fighting line at that time).

Seventeen different films were shown in a three-hours' programme how different to the four films shown in two hours a day! Twenty-five years ago Mr. Hook launched out on a matrimonial venture, and is now celebrating his silver wedding. Mrs. Hook ("Nettie" to her many professional friends) is as popular in the town as is her husband. Her portrait of Mr. and Mrs. Hook, taken on their silver wedding day, will awaken recollections of this happy couple in the minds of many friends in the theatrical, as well as the film, profession, as in his earlier years (previous to 1901) Wally Hook toured with Cordyce and Edgar's company in "A Trip to Chinatown," &c. His earliest experiences, too, were gained in good company, viz., in the old-fashioned portable theatre.

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2, Gresham-buildings, Basinghall-street, E.C.—Regd. Aug. 12. To carry on the business of rental and sale of cinematographic and other photographic films, makers, distributors, and dealers in cinematographic films. Capital, £1,000, in 2,000 shares of 10s. each. Directors: A. C. Bromhead, 37, Ludbrook-grove, W.1.; R. C. Bromhead, 33, Randolph-terrace, Maida Vale, W.9.

INTERNATIONAL PLAY PRODUCTIONS, LTD.
27, Glasshouse-street, Piccadilly, W.1.—Regd. Aug. 12. To carry on the business of theatre, opera house, music hall, cinematograph, or animated picture shows. Capital, £500, in 500 shares of £1 each. Directors: Nora Johnson, 27, Glasshouse-street, Piccadilly, W.1.; E. H. Brouneau, 4, Park Hill-road, Croydon (actress); D. L. Mansfield, 37, Perryway-road, Earl's Court, S.W.5 (actor).

FUNERAL OF RALPH PRINGLE.
There was a representative attendance at Arno's Vale Cemetery, Bristol, at the funeral of Mr. Ralph Pringle, aged 66 years, whose death at Averca, Port Talbot, was announced in a recent issue.

After the arrival of the motor cortege a brief service was held at the graveside, conducted by the Rev. B. H. P. Smith, of St. Katharine's, Pylls Hill, and the mourners were the widow, Masters Ralph and Neville Pringle (sons), and Miss Mona Pringle (daughter).

Among those also attending were Messrs. H. Livemore, A. S. Morrison and A. E. Rogers, Percy Condyck (Bristol Artists and Press Club); A. M. Youren (manager to the late Mr. Pringle at Port Talbot); F. Sanger (Coliseum Picture House); J. Thomas (Cinema Operators' Association); G. Jander (Messrs. Billing, Jarrett and Reach); E. Harris (Triangle Picture House); T. Canring (Hutwell Road Picture House); W. Johns (Castle Street Cinema); H. Tom

ON THE ROAD.

PLAYS.

AFGAR.—Aug. 21, Hip. Leeds.
 * AMBROSE APPLEJOHN'S ADVENTURE.—Aug. 21, West Pier, Brighton.
 * BAT, THE.—Aug. 21, Palace, Westcliff; 28, Alex. Hull.
 * BAYNTON (HENRY) CO.—Aug. 21, Court, Liverpool; 28, T.R., Newcastle.
 * BEGGAR'S OPERA (BLUE).—Aug. 21, Hauxley; 28, Buxton.
 * BEGGAR'S OPERA, THE (RED).—Aug. 21, D. P., Eastbourne (3); Pleasure G., Folkestone (3); 28, New, Cardiff.
 * BELLE OF NEW YORK.—Aug. 24, T.R., Worthing (3); 28, Isle of Wight.
 * BETTY (MACDONALD & YOUNG).—Aug. 21, Central, Skegness (3); King's Hall, Ilkley; 28, H.M. Carlisle.
 * BILL OF DIVORCEMENT.—Aug. 21, Lyceum, Edinburgh; 28, T.R., Glasgow.
 * BILL OF DIVORCEMENT (BANNISTER HOWARD'S NORTH CO.).—Aug. 21, Perth.
 * BILL OF DIVORCEMENT (BANNISTER HOWARD'S SOUTH CO.).—Aug. 21, Yeovil and Ilfracombe; 28, Weston-super-Mare and Bognor.
 * BILL OF DIVORCEMENT.—Aug. 21, T.R., Exeter.
 * BLUE LAGOON.—Aug. 28, Prince's, Bradford.
 * BROADWAY JONES.—Aug. 21, Palace, Stroud.
 * BROWN SUGAR (MAINWARING-DUNSTAN).—Aug. 21, T.R., Barnstaple; 28, W.G., Teignmouth.
 * BULL-DOG DRUMMOND (BLUE).—Aug. 21, New Gaiety, Douglas; 28, Derby.
 * BULL-DOG DRUMMOND (RED).—Aug. 21, Newquay and Penzance; 28, Torquay.
 * BULL-DOG DRUMMOND (WHITE).—Aug. 21, Woolwich; 28, Walthamstow.
 * BY ALL MEANS, DARLING.—Aug. 21, Hip, Birkenhead.
 * CHARLEY'S AUNT.—Aug. 21, Lyceum, Sheffield; 28, O.H. Southport.
 * CLOTHES AND THE WOMAN.—Aug. 28, Pleas. Gdns. Folkestone (3).
 * DEANE (HAMILTON) CO.—Aug. 21, Court, Wigan; 28, Pavilion, Southport.
 * DEVIL-LIKE (RALPH) REP. CO. (YELLOW).—Pav. Chorley. (WHITE).—Victoria O.H. Burnley. (PINK).—Hippo, Burslem. (BROWN).—Hippo, Wallasey. (GREY).—T.R., Darlington.
 * (PINK).—T.R., Hyde. (FAN).—Grand, Mansfield. (BLUE).—T.R., Dewsbury.
 * DOYLE CARTE OPERA CO.—Aug. 21, O.H., Scarborough; 28, O.H., Scarborough.
 * DOYLE CARTE OPERA CO. (NEW).—Aug. 21, T.R., Bournemouth; 28, T.R., Plymouth.
 * EDGE OF BEYOND (BANNISTER HOWARD).—Aug. 21, Ilfracombe and Taunton; 28, Abergavenny (2), Hereford (4).
 * ELIZA COMES TO STAY (JACK JEMMOTT).—Aug. 21, Palace, Wakefield; 28, Palace, Evesham.
 * ELIZA COMES TO STAY (W. PAYNE SEDDON).—Aug. 21, Tunbridge Wells; 28, Minehead and Weston.
 * FAITHFUL HEART.—Aug. 21, Palace, Clacton; 28, Marina, Lowestoft.
 * FORBES-ROBERTSON (FRANK) CO.—Aug. 21, Leamington Spa; 28, Rep. Nottingham.
 * GABRIELLE.—Aug. 21, Grand, Blackpool; 28, Lyceum, Edinburgh.
 * GIPSY PRINCESS (THE JIMSON).—Aug. 21, Aquarium, Yarmouth; 28, T.R., Norwich.
 * GIPSY PRINCESS (MACDONALD & YOUNG).—Aug. 21, Pavilion, Weymouth; 28, Assembly Rooms, Malvern.
 * GREAT ADVENTURE, THE.—Aug. 21, Pav., Llandrindog Wells; 28, Empire, Swindon.
 * HELLO, CHARLIE.—Aug. 21, T.R., Aston; 28, Pier, Eastbourne.
 * IF WINTER COMES.—Aug. 28, Pleas. Gdns. Folkestone (3).
 * IRISH PLAYERS.—Aug. 21, Aug. 21, Shakespeare, Liverpool; 28, R., Leamington Spa.
 * JEFFERSONS, THE.—Aug. 21, T.R., Birmingham; 28, Hip, Rugby.
 * KIMBERLEY AND LLOYD REPER-TOIRE CO.—Aug. 21, Court, Warrington.
 * A KISSING-TIME.—Aug. 28, Met. Bootle.
 * KNEAVE OF DIAMONDS (D. MAYER).—Aug. 21, T.R., Leeds; 28, Hip, Sheffield.
 * LADY OF THE ROSE.—Aug. 31, Spa, Bridlington (3).
 * LASS O' LAUGHTER.—Aug. 21, Prince's, Bradford; 28, Grand, Wolverhampton.
 * LAST WALTZ.—Aug. 19, O.H., Manchester.
 * LILAC DOMINO, THE.—Aug. 21, Victoria Hall, Sunderland; 28, R., Morcombe (3), Pavilion, Rhyll (3).
 * LITTLE BIDDY O'FARRELL.—Aug. 21, Palace, Maidstone.
 * LITTLE BLUE OR FLUFF (W. W. ELLIS).—Aug. 21, Aldershot; 28, Oxford.
 * LLOYD (FREDERICK G.) OPERA CO.—Aug. 21, T.R., Rochdale; 28, T.R., Blackburn.
 * MACDONALD PLAYERS, THE.—Aug. 21, Wimbledon T. S.W.; 28, King's, Hammersmith.
 * MAID OF THE MOUNTAINS (MACDONALD & YOUNG).—Aug. 21, Regent, Lowestoft; 28, T.R., Worthing (3); 31, Julian's, Gurnsey (3).
 * MARY BUTT AND MACDONALD & YOUNG.—Aug. 21, O.H., Harrogate; 28, T.R., Leeds.
 * MARY (MACDONALD & YOUNG).—Aug. 21, Gaiety, Hastings (3); D.P., Eastbourne (3); 28, Regent, Lowestoft.
 * MARY ROSE.—Aug. 21, H.M.T., Aberdeen; 28, King's, Dundee.
 * MARY THE COURT.—Aug. 21, Court, Liverpool.
 * MOTHER SHOULD TELL.—Aug. 21, Grand, Doncaster.
 * NAUGHTY WIFE.—Aug. 28, Hunstanton.
 * NEILSON (MISS JULIA) AND TERRY (MR. FRED) CO.—Aug. 21, O.H., Blackpool; 28, Grand, Leeds.
 * NIGHT CAP, THE.—Aug. 21, Hip, Liverpool.
 * NIGHTIE-NIGHT.—Aug. 21, Pier, Pavilion, Eastbourne; 28, Ambassador's, Southend.
 * NIGHT OUT.—Aug. 21, P.O.W., Birmingham; 28, P.O.W., Birmingham.
 * NIGHT BUT THE TROTH.—Aug. 21, O.H., Dunfermline; 28, O.H., Perth.
 * O'MARA OPERA CO.—Aug. 21, O.H., Helens.
 * PADDY THE NEXT BEST THING.—Aug. 28, T.R., York.
 * PARTNERS, THE.—Aug. 21, T.R., Birmingham; 28, Hip, Rugby.
 * PEG O' MY HEART (MACDONALD & YOUNG).—Aug. 21, O.H., Wakefield; 28, T.R., Huddersfield.
 * PRIVATE SECRETARY.—Aug. 21, T.R., Blackburn; 28, Victoria Hall, Sunderland.
 * RETURN, THE.—Aug. 28, T.R., Birmingham.
 * RIDDING OPERA CO.—Aug. 21, Barnmouth (2), Pavilion (1).
 * ROMANCE.—Aug. 21, Hippo, Margate (3); Palace, Ramsgate (3); 28, T.R., Bognor (3); T.R., Worthing (3).
 * ROYAL DIVORCE.—Aug. 21, T.R., York.
 * SALLY (GROSSMITH AND MALONE).—Aug. 21, Prince's, Manchester.
 * SAVAGE AND THE WOMAN.—Aug. 21, Palace, Chelsea.
 * SIGN OF THE CROSS.—Aug. 21, H.M., Walsall; 28, Liverpool.
 * SIGN ON THE DOOR (BLUE).—Aug. 21, Wolverhampton; 28, Douglas.

* SIGN ON THE DOOR (RED).—Aug. 21, Lyceum, Taunton (3); Pav., Weymouth (3); 28, South Parade Pier, Southsea.
 * SIMPLE SIMON'S BABY.—Aug. 21, Royalty, Chester; 28, T.R., Leicester.
 * SKITTLES.—Aug. 28, Spa, Bridlington.
 * SYBIL.—Aug. 21, P.G., Folkestone (3).
 * TONS OF MONEY (BLUE).—Aug. 21, King's, Glasgow; 28, Court, Liverpool.
 * TONS OF MONEY (RED).—Aug. 21, Pavilion, Rhyll (3); Grand, Llandudno (3); 28, Royalty, Chester.
 * TONS OF MONEY (WHITE).—Aug. 22, 28, O.H., Jersey; 29, St. Julian's Hall, Guernsey (2); Runnacreave T., Ilfracombe (3).
 * UP IN MABEL'S ROOM.—Aug. 21, T.R., Weymouth; 28, Palace, Clacton-on-Sea.
 * WANDERING JEW, THE.—Aug. 21, Grand, Leeds; 28, T.R., Nottingham.
 * WEEK-END (W. W. ELLIS).—Aug. 21, O.H., Northampton; 28, Palace, Watford.
 * WHEEL, THE.—Aug. 21, Palace, Ramsgate (3); Gaiety, Hastings (3); 28, Palace Pier, Brighton.
 * WHEN KNIGHTS WERE BOLD.—Aug. 21, T.R., Nottingham; 28, T.R., Lincoln.

REVUES.

* ALL ABOARD.—Aug. 21, Hippo, Gloucester.
 * ALL BLACK.—Aug. 21, Met., Bootle; 28, New T.R., Worcester.
 * ALL IN ONE.—Aug. 21, Grand, Hanley; 28, Empire, Cardiff.
 * ALL PUT.—Aug. 21, Emp., Swindon; 28, Hippo, Gloucester.
 * BEHIND THE SCENES.—Aug. 21, Hip., Bournemouth.
 * BELLE OF MADRID.—Aug. 21, Palace, Grimsby.
 * BETTER AND BETTER.—Aug. 28, Hip., Leeds.
 * ERAN PIE.—Aug. 21, Palladium, Southport; 28, Alb., Glasgow.
 * BRIGHTER NIGHTS.—Aug. 21, T.R., Wolverhampton.
 * BUBBLE AND SQUEAK.—Aug. 21, Hippo, Burslem.
 * BUNKERED.—Aug. 21, Tivoli, Hall; 28, Grand, Halifax.
 * CHARLIE GOES EAST.—Aug. 21, Circus Queen, THE.—Aug. 21, Jubilee Hall, Weymouth; 28, New T.R., Worcester.
 * COME ON, STEVE.—Aug. 21, Olympia, Liverpool.
 * CRACKERS.—Aug. 21, Coliseum, Portsmouth.
 * CRYSTALS.—Aug. 21, Empire, Cardiff.
 * DAINTY ANKLES.—Aug. 21, Tivoli, Bury.
 * EASTERN LOVE.—Aug. 21, Hippo, Derby.
 * EYES DOWN.—Aug. 21, Bradford; 28, Grand, Doncaster.
 * FANTASY.—Aug. 21, Hippo, Eastbourne.
 * FRIVOLITIES.—Aug. 21, Palace, Watford.
 * FROTH.—Aug. 21, Hip., Bolton.
 * FUN-SHOP, THE.—Aug. 21, Palace, Reading.
 * GO AS YOU PLEASE.—Aug. 21, Elephant and Castle, S.E.; 28, Empire, Woolwich.
 * HEADS OR TAILS.—Aug. 21, Queen's, Poplar.
 * HEELS AND STOCKINGS.—Aug. 21, Hippo, Highbury; 28, Hippo, Southampton; 28, Coliseum, Portsmouth.
 * HOCH AYE.—Aug. 21, Emp., Sunderland.
 * I.—Aug. 21, Empire, York; 28, W., Harlow.
 * IT'S CHAMPION.—Aug. 21, Hip., Ashton-in-Makerfield.
 * JOY BELLS.—Aug. 21, P.O.W., Rugby; 28, Palace, Camberwell.
 * KEEP ON SMILING.—Aug. 21, Emp., South Shields.
 * KICK OFF.—Aug. 21, Palace, East Ham; 28, Wigan.
 * LADS OF THE VILLAGE.—Aug. 21, Hip., Wigan.
 * LEAGUE OF NOTIONS.—Aug. 21, Hip., Lewisham.
 * LONDON TO BAGHDAD.—Aug. 21, Hip., Aldershot.
 * MARY HAPPY RETURNS.—Aug. 21, Empire, Wood Green; 28, Empire, Shepherd's Bush.
 * MORE SPLASHES.—Aug. 21, Palace, Watford.
 * MR. TOWER OF LONDON.—Aug. 21, Devonport; 28, Norwich.
 * MUMMING BIRDS.—Aug. 21, Hippo, Manchester.
 * MUTT AND JEFF.—Aug. 28, T.R., Exeter.
 * OH, BETTY.—Aug. 21, Galashiels.
 * OH, DOLLY.—Aug. 21, Palace, Newcastle.
 * OH, I.—Aug. 21, King's, Longsight; 28, Hip., Queen's Park, Manchester.
 * OH, OH! DAPHNE.—Aug. 28, Hip., Bilston.
 * O.K.—Aug. 28, Worcester.
 * PEEP-SHOW, THE.—Aug. 21, Empire, Edinburgh.
 * PINS AND NEEDLES.—Aug. 21, Playhouse, Cardiff.
 * POP OFF.—Aug. 21, Palace, Salford.
 * REDHEADS, THE.—Aug. 21, Grand, Luton.
 * ROCKETS.—Aug. 21, King's, Southsea.
 * ROUND THE RING.—Aug. 21, County, Highgate; 28, Alexandra, Birmingham.
 * SAMMY IN SOCIETY.—Aug. 21, Hip., Preston.
 * SHUFFLE ALONG.—Aug. 21, Palace, Salisbury.
 * SPANISH LIPS.—Aug. 21, Huddersfield.
 * SUNBEAMS.—Aug. 21, Hip., Ipswich.
 * TAKE ALL.—Aug. 21, Hip., Winsford.
 * TANGLES.—Aug. 21, Osborne, Manchester.
 * THERE YOU ARE, THEN.—Aug. 21, New T.R., Worcester.
 * TICKLED TO DEATH.—Aug. 21, Regent, Longton.
 * TIT BITS.—Aug. 21, Golders Green.
 * TRIP TO PARIS.—Aug. 21, Sandonia, Stafford.
 * WHAT NEXT.—Aug. 21, H.M., Carlisle.
 * * Members of the Association of Touring Managers.

REPERTORY PLAYERS' ACTIVITIES.

The Repertory Players have pleasure in announcing the commencement of their activities with the production of a new three-act comedy by Aubrey C. Enor at the Strand Theatre on Sunday, Sept. 10. During the autumn season (September to December) they will produce four new pieces, the present intention being to put on one fresh effort each month. The society has succeeded in getting some very interesting plays for the next four months. The initial production at present named "The First Refuse"—is a dialect comedy laid in South Wales, which will, it is believed, prove worthy to rank with the society's previous success, "If Four Walls Told." Of other plays produced by the Repertory Players last season, one more has been sold. This is Mr. Noel Shammoun's "Bitter Bitten." It will be put on for a West End run some time this autumn. The society has a few vacancies for non-acting members.

Correction.

In our notice of the revue "Crystals," produced at the Empire, Bristol, on the 5th inst., the name of Vernon Ellis was given as part composer of the music; it should have been Vivian Ellis.

"THE ERA" LETTER BOX.

A stamped, addressed envelope must be enclosed with application for each letter. No circulars or parcels admitted to this list. No addition or omission can be made to this list after 12 noon Monday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.

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 Anderson, Miss Amy
 Anderson & Rowland
 Arliss, Mr. George
 Arliss, Miss Jean
 Baily, Mr. Edie
 Baily, Mr. J. K.
 Begley, Mr. Horace
 Bennett, F.R.H.S., Mr.
 Bergeron, Mr. F. C.
 Beringer, Miss Esme
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 Bottom, Mrs. L.
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 Ford, Mr. Max
 Ferguson, Miss Elsie
 Gink, Miss Edith
 Foster, Mr. Flockton
 Fountain, Sister Gertrude
 Fox, Mr. Will H.
 Fry and Mundy
 Fyfe, Mr.
 Fuller, Mr. Leslie
 Garti, Syd
 Glenville Shann, Mrs.
 Glyder, Miss Hilda
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 Hulse, Miss Dorothy
 (Royal Vaude-
 villians).
 Hudson, Miss Elgar
 Ivescott, Miss Elaine
 James, Walter W., Esq.
 Jerome, Miss E.
 Johnston, Mr. Ernest
 Montyrie, Mr. R.
 Moodie, Miss Louise
 Moore, Miss Decima

Moore, Miss Valery
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 Morgan, Mr. Hubert
 Morris, Mr. William
 Mozart, Mr. George
 Mundy, Mr. Guy
 Murphy, Mr. J.
 Murray, Mr. Tom
 Nash, Mr. George
 Nayler, Mr. Rude
 Needham, Robert, Esq.
 Netherole, Miss Olga
 Nettelfield, Mr. F. J.
 Niblo, Mr. Fred
 Nichol, Mr. C. I.
 Night, Mr. C. B.
 Nolan, Mr. F.
 Norris, Mr. E. E.
 Northote, Mr. Reg.
 Norton, Mr. A. B.
 Kovelio, Mr. Ivor
 O'Byrne, Mr. Oby
 O'Connor, Mr. Billy
 O'Grady, Mr. W.
 O'Donnell, Mr. Chas.
 O'Neill, Mr. Barry
 Ords, Miss Rosemary
 Oswald, Mr. Harry
 Parisi Anthony, Mr. J.
 Farnell, Mr. Wallace
 Pasha, Nimrod
 Payne, Capt. P.
 Peach, Miss M. A.
 Pearce, Mr. Ashton
 Percil, Mr. Harry
 Permaine, Captain
 Pink, Mr. Wal
 Plant, Mr. Harry
 Poiry, Mrs. Brown
 Poole, Mr. John
 Poulton, Mr. A. G.
 Pounds, Mr. Courtice
 Powell, Mr.
 Preston, Miss Mary A.
 Prince, Mr. Arthur
 Probert, Mr. B. Blake
 Quentin, Roy
 Ginkell, Mr. J. P.
 Rameses
 Rawlinson, Miss Jean
 Ray, Miss Doreen
 Ray, Miss Lily
 Rayner, Mr. H.
 Rea, Mr. W. J.
 Rena, Madam
 Revelry, Mr. T.
 Richardson, Mr. J. H.
 "Rinaldo"
 Robert, Mr. R. A.
 Rolando, Mr. Mervyn
 Rolfe, Mr. A. C.
 Rosati, Mr. Alphonse
 Rothery, Mrs. Fred
 Russell, J. F., Esq.
 Russell, Miss Betty
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St. Helen, Mr. G.
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 Saintbury, Mr. H. A.
 Samouda, Prince
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 Saville, Miss M.
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 Shilling, Miss
 Shirley, Mr. Arthur
 Sinclair, Miss G.
 Smith, Mr. Norris
 Smithson, Miss
 Georgina
 Sniere, Mr. J.
 Sparrow, Mrs. W. Shaw
 Spur, Mr. Clifford
 Stebbins, Miss Eva
 Steedman, Mr. W. P.
 Stern, Mr. Sam
 Stormont, Mr. Leo
 Sullivan, Mr. Sam
 Sunderland, Mr. Scott
 Sutton, Private S. H.
 Swiffe, S. The
 Sydney, Mr. J. E.
 Tat, Mr. Harry
 Taylor, Mr. Granville
 Taylor, Mr. J. E.
 Teale, Mrs. Edmund
 Tempest, Miss Marie
 Terrie, Mr. E. Telford
 Terry, Chas.
 Thorne, Mr. George
 Titheradge, Miss
 Madge
 Thompson, Miss Nora
 Topley, Miss Kitty
 Towell, Mr. Alfred H.
 Tregate, Mr. J. W. W.
 Treggoning, Miss
 Beattie
 Turnbull, Lieut.
 Turner, Miss F.
 Valery, Miss Adeline
 Van Allen, Miss Helen
 Vandyke, Miss Doris
 Vane, Mr. Charles
 Vaughan, Mr. Wilfred
 Veiner, Mr. Chas. Erin
 Ward, Miss Winifred
 Watson, Miss Mamie
 Way, Mr. Edward
 Welch, Miss Agnes
 Wellesley, Eugene
 Whyte, Mr. Carl
 Wighton, Mr. Ernest
 Wilkinson, Mrs. E.H.S.
 Willard, James
 William, Madam. Sara
 William, Mr. G.
 Wilson, Mr. Joseph
 Worrell, Mr. Lechmere
 Yates, Gretchen
 Yates, Mr. A. Du P.
 York, Mr. George

"CHIC-CHIC OF 1922."

At Dover.

E. and Z. Productions, who presented "Chic-Chic of 1922," at the Royal Hippodrome, Dover, on Monday evening, Aug. 14, are to be warmly congratulated on the success which attended their efforts. The whole production is under the personal supervision of Mr. Reg. Lewis. Set in seven "Chicks," from the book and lyrics by Herbert C. Sargent, there is not a dull moment from the rise of the tab in the first to its fall at the finish. There is something of everything, from the crime in the lighter vein to delightful ballet specialties. Amongst the former must be mentioned "Fortune Telling." This smart little sketch is supported by Messrs. Syd Burl (Tramp), Billy Dodd (Dude), Syd Melford (Lover), and Miss Iris White (the Girl). "Finding the Way" is another, in which, in addition to the above, we are introduced to Jack Poulter as the traveller, also Miss Elsie Cross as Simple Simon, with her live guinea pigs. In Scene 2 Miss Ruth Hemming sings with her effective soprano voice in "Sunshine Alley," her optimism finding a delightful companion in Miss Iris White, and resulting in a charming chorus specialty. In this act there is included the clever comedy incident, "The Busy Bee," by Jack Poulter and Burl. Scene 3 breaks away in most pleasing form as a "Borough Council" and discussion about the "Pier at Winkleton-on-Sea," sustained by Mr. Fancourt (Mayor), Miss Cross, and Messrs. Dodd & Burl and Melford. To Dodd and Melford falls the lot to open the equally well-sustained fourth scene, in "A Few Remarks," followed on by a bit of more Yorkshire work by clever Miss Cross as a Postman, with Todd, subsequent to which she contributes some capital patter, a smart melody number, and a concertina number in "You Mustn't Do It, Mary Ann." In Scene 5 the specialties include a funny money-lending act, sustained by Tom Fancourt (Chu Ching Chang), Billy Dodd, and Syd Melford, and a "kind lady" (Miss White), which is very funny. Scene 6 is more in the hands of Miss Ruth Hemming, in a Dutch specialty act, in number "What's Good For the Father," and some clever eccentric wooden shoe work, supported by the chorus as Dutch boys in clogs. In this act Melford and Dodd conclude with some smart patter as a specialty duo act. Scene 7 contains some delightful rustic incidents, and the song and chorus (boys and girls), "Just a Little Love-Song," by Miss Iris White, followed by "A Very Little Supper," which is as clever in its conception as it is diverting. In addition to the above may be mentioned Miss Elsie Cross in her finely-worked number "The Jazz Drum." Throughout this clever little lady's Yorkshire yokel specialties are very delightful. The comedy element proved most acceptable, supported by Burl in his eccentric work and as an inebriate; Jack Poulter, as the "laughing comedian," wins a full measure of appreciation, whilst Billy Dodd's "dude" work proves an asset of inestimable worth. In all that he is entrusted with Syd Melford most capably discharges, his work with Miss White and his numbers are finely rendered. These include "Strut, Miss Lizzy!" and "Cry Over You" as specialties. Miss Iris White's clever work in every instance is markedly effective. In addition to the songs already mentioned there stand her credit "Silver Moonlight" (with Miss Hemming), also "Don't You Worry About Me," whilst Miss Ruth Hemming also contributes "Dixey" and "Kentucky Days," both as specialties. The choruses are excellent, and throughout the dresses are picturesque. The music is by Peter Bernard, and is produced by James Lester. The baton is in the hands of Mr. J. W. Johnson.

"MACBETH" IN HOLLAND.

FROM OUR OWN CORRESPONDENT.

MEPEL, Aug. 15.—The first performance of Shakespeare's "Macbeth" was recently given at the open-air theatre in Valhensburg, a small town in the south of Limburg. As regards open-air theatres, Valhensburg occupies very much the same position in Holland that Oberammergau does in Bavaria, with the exception, of course, of the latter's historic past. The hilly surroundings of the picturesque little town were illuminated by countless, fantastic lights, and the big amphitheatre was full from bottom to top. The scenes were given in rapid succession, and the acting was admirable. The audience highly appreciated the powerful Shakespearean drama, and it was received with a crescendo of enthusiastic applause. The specially prepared illuminations of electric lamps and torches, together with the various-coloured Chinese lanterns that hung down from the vaulted grotto, increased the effect of the performance, which was quite a success. Next month Louis Bouwmeester, the great Dutch actor, will celebrate his 80th birthday. Bouwmeester has become famous by the Shylock part in "The Merchant of Venice."

SOME TALES ABOUT TREE.

Major Fitzroy Gardner, O.B.E., in his book, "Days and Ways of an Old Bohemian," published by John Murray, Albemarle-street, W., throws a vivid light on the character of the famous actor-manager, Sir Herbert Tree, whom he regarded as "a fascinatingly interesting personage." He tells us that Tree was "blessed with a remarkable physical as well as mental vitality. His extraordinary mental energy could not have endured without an equally remarkable physical constitution, which baffled all the ordinary rules and theories of medicine." One story relates to a young lady who was dying to be introduced to the famous actor, and an opportunity at length occurred. "He happened to be in one of his distraught moods, his reddish hair was rumpled, his tie was anywhere. My friend, when I pointed him out before the introduction, quite forgetting he might hear her exclaimed: 'Oh! no, no, don't; that isn't really Mr. Tree!' I introduced him, and in his most courteous manner he started the conversation with 'I am so sorry that I am Mr. Tree.'"

BIRTHDAYS OF THE WEEK.

Happy Returns to—
 A. H. Longford, Wednesday, Aug. 23.
 Frank Beresford, Wednesday, Aug. 23.
 Louise Moodie, Wednesday, Aug. 23.
 C. J. Cameron, Wednesday, Aug. 23.
 Alice de Winton, Thursday, Aug. 24.
 Leonora Robson, Thursday, Aug. 24.
 George Fawcett, Thursday, Aug. 24.
 Jack Pleasants, Saturday, Aug. 26.
 Fred Keeton, Saturday, Aug. 26.
 W. Kenyon, Saturday, Aug. 26.
 Nellie Christie, Sunday, Aug. 27.
 B. Clair, Sunday, Aug. 27.
 Willie Rolls, Monday, Aug. 28.
 Robb Wilton, Monday, Aug. 28.
 Hilda Nelson, Tuesday, Aug. 29.

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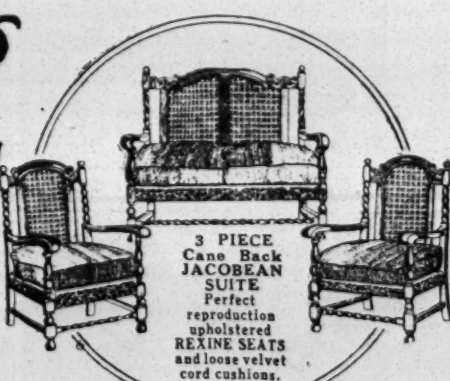
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After that they will be too late.

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Hastings, Squire, Fairway and Jones, Douglas and Jones, Madeline Collins, Elliott
Savona, The Daros, Gaston Palmer, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY.
(London Opera House.)
Pictures and Varieties.
THE HACKNEY EMPIRE.
(Rehearsal at 12.)
Company as booked.

WOOD GREEN EMPIRE.
(Rehearsal at 12.)
Valmore and Lawisoff, Bond Rowell,
Mikado, Family, Murfayne, Iris and
Phyllis, Bioscope.

SHEPHERD'S BUSH EMP.
(Rehearsal at 12.)
Company as booked.

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Pictures and Varieties.
CHATHAM EMPIRE.
(Rehearsal at 2.)
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ARDWICK GREEN EMPIRE.
(Rehearsal at 12.30.)
Alec Regan, Fred Krison, Ellis Drake
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NOTE.—Artists engaged at any of the above theatres should send photos or display
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NOTE.—All sketches played at the above theatres must be licensed by the Lord
Chamberlain, and a copy of the licence, together with script as licensed, must be sent
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14 HAND PARTS REQUIRED for all Theatres except the London Coliseum, which
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required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and
special stage requirements stated, in letters marked "Stage Department," by Artists
three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials
really representing the Act, should be forwarded three weeks before opening. If return
of photographs required, please say so.

COARSENESS, VULGARITY &c., is not allowed. The Licensing Authorities
forbid this and the majority of the public resent it. This intimation is only rendered
necessary by a very few Artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be
brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for
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Stoll or the Secretary, otherwise the Company concerned will not be responsible for
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suppliers must look to the individual placing the orders, who will be personally liable,
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Invoices must be sent to the Theatre, but monthly statements should be sent to the
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G. B. Cochran's Production
"Phi, Phi."

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METROPOLITAN.

Rehearsal at 12.15.
Finlay Dunn, Norton and Simmonds,
Dan Ieno, Junr., Doris Lindsay,
Gould and Gordon. La Belle Lolita, etc.

CHELSEA PALACE.

Rehearsal at 12.
Pierce and Roslyn. Zorondo la Bella.
Flying Banyards. Manuel Vega.
Syl Lyn. The 3 Arizonas.
Southwood and Lady. Ernie Redfern.

SOUTH LONDON.

Rehearsal at 12.
Femina Quartette.
D. Mayer Co. Ltd., presents
"Pollock's Predicament."
Dick Henderson. Haig Bros. & Ryan.
Romani. Chas. Grantley. La Fleur.
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These Calls are communicated by the Management for the information of Artists
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Bill matter to be sent direct to the Manager of each hall
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City Varieties, Leeds.

EAST HAM.

Rehearsal at 12.
Jack Esmond presents
"Eliza Comes to Stay."

TOTTENHAM.

Rehearsal at 12.
Dick Ray to present
"Kick Off."

WALTHAMSTOW PALACE.

Rehearsal at 12.
Lionel Butte presents
"Bull Dog Drummond."

BRITTON EMPRESS.

Rehearsal at 12.
Ki-Yama. James Fawn.
Minna Tomchinsky. The Gleesome Four
Walter O'Brien. Haywood & Hay.
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Rehearsal at 2.30.
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MME. HALEY.

FOOTLIGHT FLASHES.

They Can't Resist It.

Feldman music is irresistible! So says Frank O'Neill, who has just had his Feldman songs "removed" without as much as "by your leave." Frank says, further, that the party who cleaned him out paid a compliment to Feldmanism, but made it very inconvenient, for the time being, for Frank and Rose O'Neill. We have made the loss good, and now Frank and Rose are again busy on "The Sheik," "Sunny Tennessee," "Ain't We Got Fun?" and the other numbers on which they have been working and winning.

ALEC REGAN is delighted with his four Feldman songs. And his patrons are delighted with Alec's fine work in them.

Shaun's Star Song.

Shaun Glenville displays his well-known versatility in the new song, "Calling Me Home." It is a splendid number, calling for sympathetic treatment, and Shaun's handling of it is worthy of all praise. It is rare to find a comedian who can do justice to a ballad, but then Shaun is more than a comedian, he is an artist!

FLORRIE FORDE'S seaside successes are now being warbled in every hamlet, town, and city in the country. They are "Ma," "If Tha Knows Noet," "Hiawatha's Melody of Love," and "When Shall We Meet Again?"

He Wants More.

Bobby Walmore, who is operating in concert party connection with Billy Taylor's "Whatnots" at Felixstowe, wants to know if we have any more numbers after the style of "Ma." Bobby says he has worked "Ma" with immense success, and it is still in general request. "Crooning" and "Sit by the Window" are also in high favour in Felixstowe.

DOROTHY WARD has made phenomenal success with "The Sheik" and "Shufflin' Along." Miss Ward is always fortunate in her selection of songs, but the two mentioned stand out prominently.

Billy Wants 'Em.

Billy Barfast says it is no good going to market unless you can do trade. In other words, he wants to "deliver the goods," and he knows they can be had at Feldman's. All right, Billy, you can go ahead now and hand out "Gooseberries and Cream," and then your patrons will sing "Ain't We Got Fun?" along with you.

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BY

Albert Lyon's Super Concert Party,
"THE SUMMITS."

MA

AIN'T WE GOT FUN?
HIAWATHA'S MELODY

THE SHEIK
MISSISSIPPI
BIMINI BAY

HE'S MINE, ALL MINE
YOU'VE GOT TO BE CUTE
LITTLE WHITE COT
AND
CHARLES



IVY WESTABY.



ROBERT KENT.



CLIFTON SHAWE.



DOROTHY ROSE.



ALBERT LYON.



ETHEL LEVINE.



STEWART McBEAN.

B. FELDMAN & CO.

OUR PORTRAIT GALLERY.

Arthur Klein.

Mr. Klein's work as performer and composer is well known and deservedly appreciated. His style is original and his production artistic. In consequence, this popular artist-composer is kept busy "carrying on the good work." His latest composition, "Sunny Spain," which song he features, along with "The Sheik," at all his engagements, bids fair to become a special item in the Feldman autumn catalogue. Already numerous star acts are displaying interest in "Sunny Spain."



ARTHUR KLEIN.

FOOTLIGHT FLASHES.

"REBECCA FROM MECCA" is still pulling in applause for Peel and Curtis, who ask for more—and get it—for "That's How I Believe in You."

"A Beautiful Ballad."

So says Eileen Lake, writing of "Dream-rose," which number she has been featuring successfully for some little time. Miss Lake has heard of the fame of "I Thought You Loved Me," and will now provide a big Feldman "double" in this and "Dream-rose."

MARESKI and PARTNER tried out "Don't Leave Me, Mammy," the other week. They report it another link in the Feldman chain that binds them to an appreciative public.

Real Harmony.

From Townyn Thomas, whose Royal Welsh Ladies' Choir provide such rich harmony, we learn that "Mississippi," "Hiawatha's Melody of Love," and "The Sheik" are everywhere successful. In the hands of such able artists as Mr. Thomas' combination the numbers are sure of the best treatment.

"DRIFTING," as a harp solo, is an attractive feature in the act of Cliffe and Briar, whose programme is rich in Feldmanism.

None Missed.

Writing from Bradford, Mitchell Craig (assistant producer) says: "You may be sure none of the Feldman winners are overlooked by Ernest Binns' Royal Arcadians." The numbers used are too numerous to specify, but I must mention "The Sheik," which, worked by Ernest Binns, Cora Doreen, and Marjory Wynn, is a perfect delight, singing, scenery, and dresses being equally splendid. Thanks, Mr. Craig, and congratulations to the "Royal Arcadians."

WALLY TAYLOR is working "Keep on Smiling" (and feels like the title). He has heard a whisper about "If Tha Knows Noet," and as Wally knows summat, he wants this attractive number.

To Follow On.

Florence Cooper is always Feldmanising. She has been doing big things with "Poor Little Broken Blossom" and "Going Home," and now she wants to follow on with more of the same excellent material.

IRENE ENGLEHEART says she will "certainly continue to feature Feldman numbers." Miss Engleheart has sampled "Ma" and "Ain't We Got Fun?" in "Peaches" C.P., hence her decision to carry on the good work.

Feldmanism Prevents You from Slipping Behind.